



THESIS APPROVAL
GRADUATE SCHOOL, KASETSART UNIVERSITY

Master of Arts (English for Specific Purposes)

DEGREE

English for Specific Purposes

Foreign Languages

FIELD

DEPARTMENT

TITLE: Feminism through Figurative Language in Contemporary American
Songs of Leading Contemporary Feminist Music Icons

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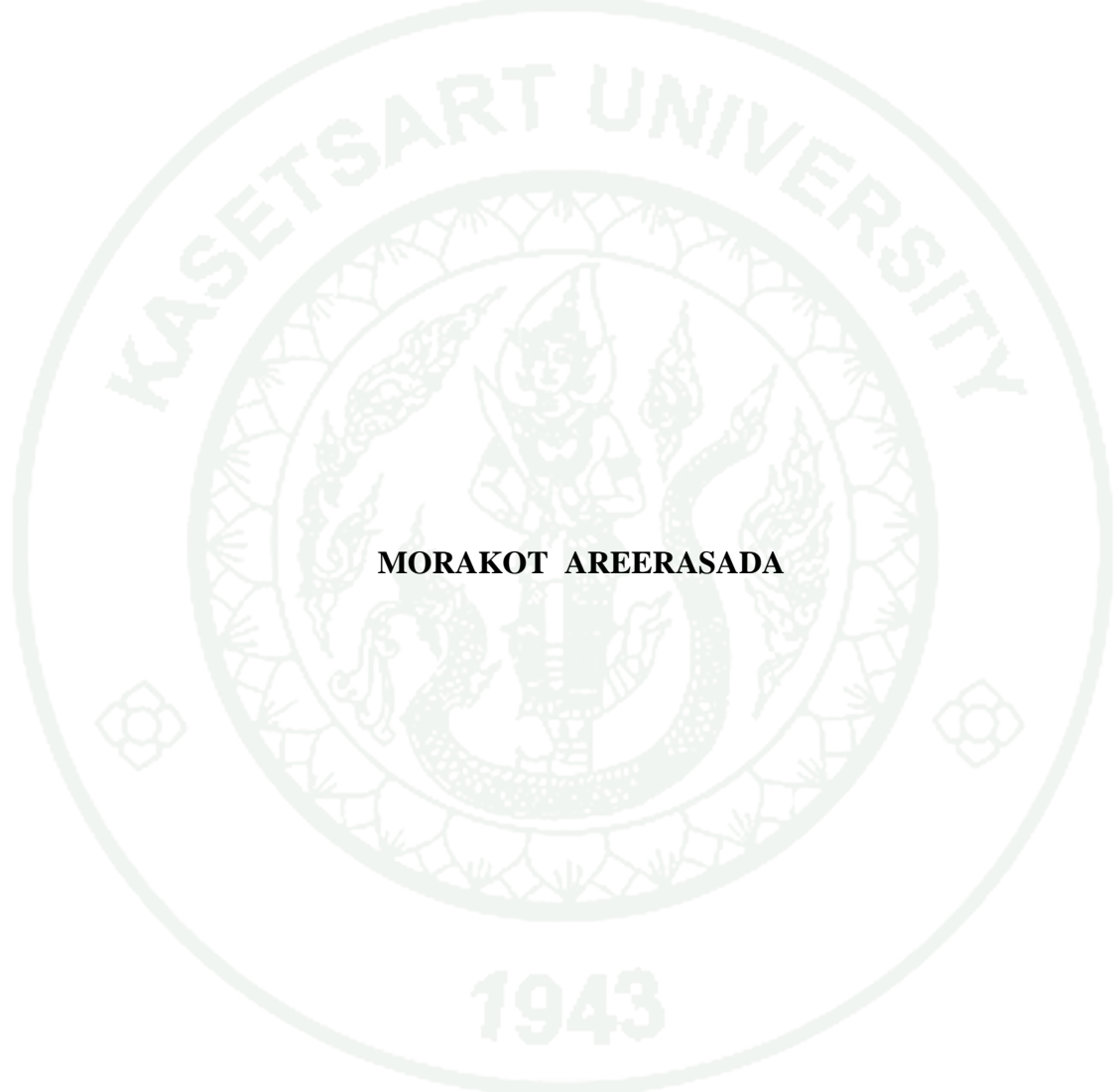
APPROVED BY THE GRADUATE SCHOOL ON _____

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THESIS

**FEMINISM THROUGH FIGURATIVE LANGUAGE IN CONTEMPORARY
AMERICAN SONGS OF LEADING CONTEMPORARY
FEMINIST MUSIC ICONS**



MORAKOT AREERASADA

**A Thesis Submitted in Partial Fulfillment of
the Requirements for the Degree of
Master of Arts (English for Specific Purposes)
Graduate School, Kasetsart University
2014**

Morakot Areerasada 2014: Feminism through Figurative Language in Contemporary American Songs of Leading Contemporary Feminist Music Icons. Master of Arts (English for Specific Purposes), Major Field: English for Specific Purposes, Department of Foreign Languages. Thesis Advisor: Assistant Professor Pataraporn Tapinta, Ph.D. 211 pages.

The main objectives of this study are 1.) to identify feminist values reflected in contemporary American songs of the six feminist lyricists (i.e. Madonna, Pink, Beyonce, Britney Spear, Lady Gaga, and Kesha); 2.) to analyze how those feminist values are reflected in those songs through figurative language. The main theoretical frameworks of four major perspectives of third wave feminism (Mann & Huffman, 2005), of figurative language (Perrine, 1977; Arp. and Johnson, 2009; Straker, 2013), and of content analysis (Miles and Huberman, 1994; Coffey and Atkinson, 1996) were applied. The findings revealed that six major feminist values were expressed in those songs including the themes of women's 1.) *Ambition*; 2.) *Survival*; 3.) *Pride*; 4.) *Individualism*; 5.) *Liberalism*; 6.) *Women's inferior social status and struggle for life quality*. These feminist values were commonly expressed through three common figurative devices—1.) metaphor; 2.) simile; 3.) parallelism. Especially, metaphor was employed most frequently. This device of using shared background knowledge of social values (e.g. beliefs and attitudes) between the lyricists who are considered as feminist icons and their audiences through metaphoric symbols of women's behaviors, outer appearances and characteristics, abilities, and so on seems to show the most effective impact in promoting understanding of feminist sensation among their audiences. In conclusion, song which is a common contemporary genre of literary work can transcend feminist messages to the society effectively, and the intended messages appear powerful because of the use of figurative language.

Student's signature

Thesis Advisor's signature

ACKNOWLEDGEMENTS

The completion of this research was made possible by the contributions, encouragement and support from many individuals. I would like to thank my wonderful major advisor, Assistant Professor Pataraporn Tapinta, Ph.D., who provided constant support, and many opportunities throughout my graduate work. . . .

I would like to give my special thanks to the teachers who participated in this study, especially Assistant Professor Bassaba Tontong, Ph.D., Navaporn Sanprasert Snodin, Dr., and Assistant Professor Rawiwan Wanseed, Ph.D. Their willingness to share their classrooms, their rich teaching experiences, and their kind recommendations made this study possible.

Last but not least, I would like to dedicate this work to my family for their generous and undying support at all levels. Without their belief in my ability, the work on this dissertation project would never have happened

Morakot Areerasada

May, 2014

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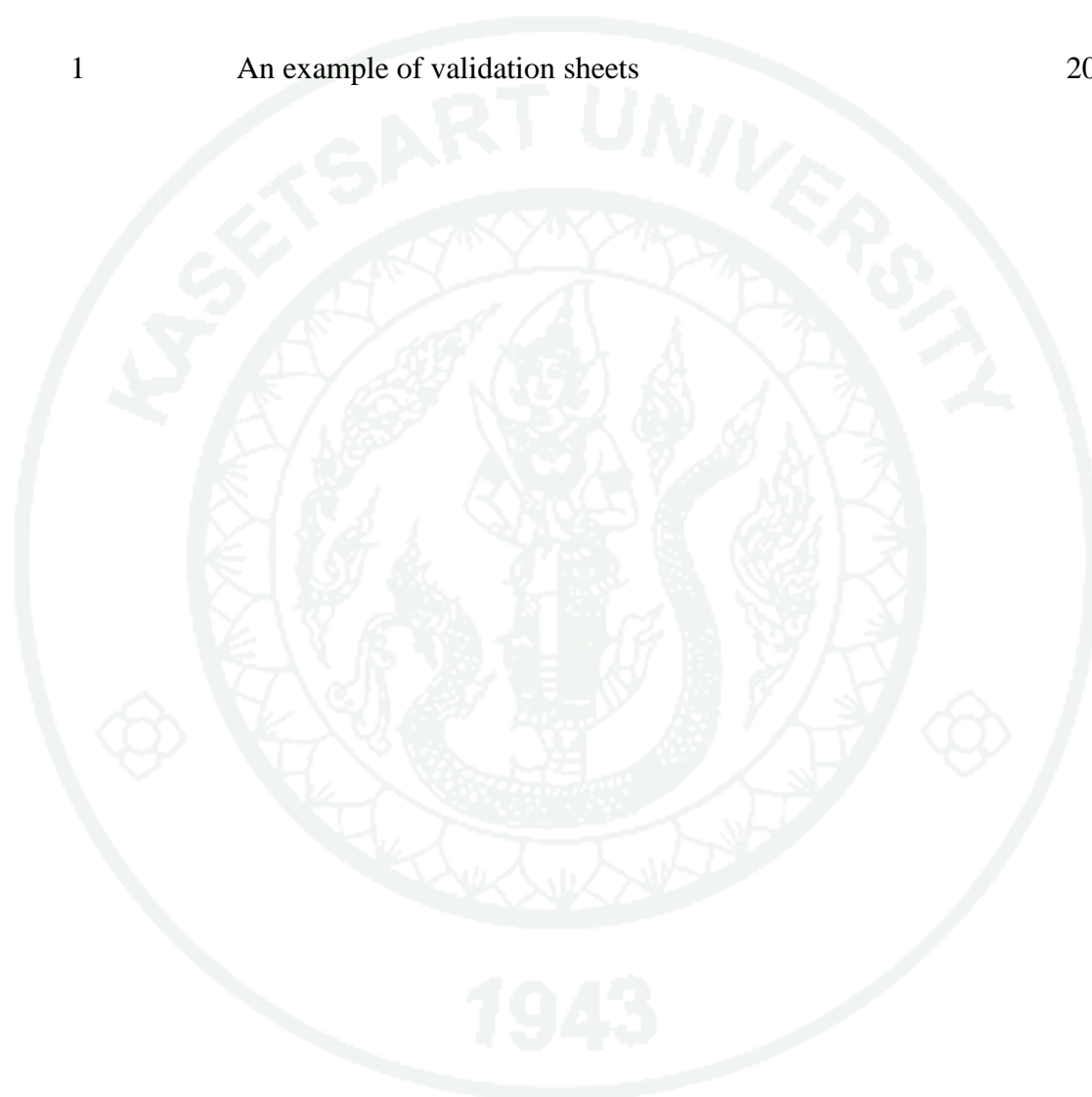
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CHAPTER I

INTRODUCTION

Rationale of the Study

Our world keeps changing all the time; so do our societies. In the past, among different social groups in a society, women were groups of people that were more likely to be forced to follow numerous social rules. They rarely had rights to think and behave like men; they were always considered inferior to men (Dubois, 1978). However, as time passed, women started calling for the rights that they deserved; they tried to make themselves equal to men. Since any change could be opposed, if women continue insisting on changing those rules or values over time, the more accepted each change becomes.

Feminism, a collection of movements aimed at defining, establishing, and defending equal political, economic, and social rights and equal opportunities for women (The Free Merriam-Webster Dictionary, 2011), has been one of the great changes of our society. As well, 'feminism' is the most central and common belief shared by most feminists. They noted that whatever a woman's "type" is, there is a presupposition that women are oppressed. They also explain that it is from this common acceptance that there is indeed a problem, that there is something amiss in the treatment of women in society in which feminism arises (Stanley and Wise, 1983). Several scholars (Bailey 1997; Baumgardner and Richards 2000; Rosen 2001; Tyson, 2006) believe there have been three waves of 'Feminism'.

These experts have noted that feminism started mainly in America around late 1700s, known as 'first wave feminism'. Conger (2013) highlights the inequalities between the genders in this period. For example, activists like Susan B. Anthony and Victoria Woodhull contributed to the women's suffrage movement, which led to

National Universal Suffrage in 1920 in America with the passing of the Nineteenth Amendment to the United States Constitution, granting women the right to vote in all states.

In America, 'second wave feminism' originated in early 1960s and ended around the late 1970s: World War II and America's post-war economic boom led second wave feminists to build on more equal working conditions of women. Later, the founding of the National Organization for Women (NOW) in 1966 marked the formation of an official group to represent and campaign for women's concerns. Feminist leaders pressured politicians to become aware of women's concerns and to work on legislation that would improve the quality of women's lives. Although second wave feminists achieved gaining much better lives for women and tended to believe that they could speak for all women, they still had some limitations. To illustrate, according to Cooper (2000), second wave feminists emphasized 'essentialist ideologies', which claim that all women, regardless of their cultural differences, are the same or equal. In other words, they have similar fundamental and innate characteristics as human beings. However, in the reality, it seems that only white, middle-class women played a significant role in the movement. Unfortunately, the second wavers tended to focus on the Western women's experiences of being oppressed and claimed that such experiences could be considered as the experiences of universal women. As a result, some feminists turned to separate themselves from the second wave and created their own subgroups. According to Mann and Huffman (2005), there are two different political camps of second wave feminism. The first group was best illustrated as feminists of color and ethnicity, who accepted differences of each individual but still paid attention to group identity. The other group mainly included postmodernist and post-structuralist feminists who resisted group identity or categorization but focused on the unique individual identity of each person.

These two camps eventually led to another movement, 'third wave feminism', which has been formed since the early 1990s and resists the second wave's essentialist ideologies because third wave feminists hold the importance of differences of women in the world. They view that second wave's essentialism tend to be over-generalized. Instead, they introduced the idea that each woman does not face the oppression only because she is 'a woman' but other dimensions of her background such as race, class, ethnicity, age, and ability also influence the act of oppression she may receive (Dicker and Piepmeier, 2003). Due to this disagreement of the oversimplified concept that all women experience the same oppression of right and due to the fact that women's oppression can be possibly influenced by various factors in each individual's context, third wave feminists consider several perspectives that serve the values of individual identities.

According to the historical movements as mentioned above, among various experts, Mann and Huffman (2005) states that based on the American experience, the new discourse of third wave feminism has led to these four main perspectives that have influenced the movement since the late 19th century. The first two perspectives are the *intersectionality theory* (late 1960s – present) and the *postmodernist and poststructuralist feminist approaches* (early 1980s – present). The former has gradually derived from the final period of second wave feminism and was developed by women of color and ethnicity while the latter were emerging during the later years of the second wave. Two other perspectives that have grown out of integration of the first two perspectives are *feminist postcolonial theory* (1980s – present) and *the agenda of young feminists* (1990s – present). All of them have been against the essentialist ideology of second wave feminism. In this connection, they share common focuses on 1.) difference, 2.) deconstruction or "unseating those who occupy centers of power as well as the knowledge which defends their power." (Collins, 1998, p.127), and 3.) decentering or dismantling conventional beliefs (Collins, 1998). However, they have developed some distinct concepts.

Firstly, Mann and Huffman (2005) explained that the *intersectionality theory* investigates how various biological, social and cultural categories or group identities such as gender, race, class, ability, and sexual orientation intertwine to cause systematic social oppression. For example, the group of homosexual, black and low-class women experience a specific pattern of oppression that other groups of women with distinct interactions of categories may not experience. As well, they added that the intersectionality theory also emphasizes on groups exploiting other groups and maintains a systematic analysis of oppression experienced by groups despite the awareness of multiplicities of oppression within each group in the society.

Secondly, according to Mann and Huffman (2005), *postmodernist and post-structuralist approaches* focus on three main concepts. Firstly, they tend to reject the idea of systematic social oppression caused by the interaction of categories or group identities since they consider it essentialist or stereotyped. Secondly, these two approaches use the real experiences of oppression of uniquely different individuals within each group of women to deconstruct all group or collective categories. Lastly, resisting categorization or group identity, they even viewed 'non-identity' as the real freedom.

Thirdly, despite holding similar concepts as the intersectionality theory in terms of collective or group categories, Mann and Huffman (2005) claimed *feminist postcolonial theory* (often referred to global feminism) has developed some distinct concepts. Firstly, it views that although people are normally considered to belong to one collective category in the society, they still have their own historical backgrounds. Secondly, instead of focusing on only the prototyped oppressions at the societal level like a community, this theory turns to focus on the extended area of oppression, a global level, in order to add new ways of thinking about women's oppression in different contexts across the world. Especially, the negligence or ignorance of the native social context of the colonized people including groups of women was one of the main drives of this theory.

The most recent approach of feminism is *the agenda of younger feminists*, which focuses more heavily on concerns of younger people's lives rather than all people's lives in the society since when compared to women in the past, young women nowadays have grown up in more difficult contexts of lives involving globalization, urbanization or media (Mann and Huffman, 2005). These young feminists use the media as a tool to present their real images and identities or even to convey their actual views to the society. Paradoxically, it also focuses on the negative role of media on exploiting women's freedom, especially in terms of sexuality and the reactions of younger feminists towards this kind of issue. As well, this perspective believes in the similar ideas to post-modernism and post-structuralism in terms of the acceptance of hybridity or the life situations of young people as individuals, yet it develops a stronger sense of this idea to highlight the more concrete social construction of reality.

As an enduring belief, "Feminism" has been developing and influencing people's ways of life, especially women's lives through various forms of expression including literary work like songs. Mallery (1972) notes that song, which is a significant form of art that song writers use to convey intended meaning, serves as a record of common social activities as well as of values and norms of their authors' cultures. Song composers reflect the attitudes of the times in which they live in songs; social values are often depicted in their songs and sometimes these songs might even represent a solution to social problems (Lugo, 2012).

Since the 19th century, feminist movements have become more concrete, and songs that express feminist values have become more popular. Particularly, in America, feminist movements has been seen vividly and often as a form of music movement. For example, Hercus (2005) reveals that several songs of Ani DiFranco, an American singer, guitarist, poet, and songwriter who is widely considered as a feminist icon, can reach out powerfully to people; this is because they reflect issues like abuse, reclaiming power and getting out of unhealthy situations. Hercus (2005)

suggested that feminist events offer a chance for emotional revitalization and to connect, or reconnect, to a community and people's identities. In other words, listening to music is a primary way in which many of the respondents experience a form of emotional revitalization, a sense of being charged up about being a feminist, and then when an emotional state is articulated in a certain context, it can cause a change in an individual's behavior and connect him or her to that particular trendy value (Rupp and Taylor, 2003). Behaviors and values can be expressed through individuals and groups.

Particularly, in America, feminist movements have been seen vividly and often as a form of music movement. Reger (2007) explained that particularly music including songs can play a role in the mobilization and creation of collective identities. Reger (2007) suggested that musicians play an important role in the various aspects of the feminist movement. For instance, Frith (1996) explained that in the early 1990s, punk music played a greatly important role for the formation of Riot Grrrl, a recent young feminist subculture movement that combines feminist consciousness and punk aesthetics, politics, and style (Garrison, 2000). Due to this influence, young women were indeed looking for a way to liberate themselves from the roles and stereotypes that society had set, and music helped create a subculture in which they could enjoy this kind of freedom. More importantly, music made the hope that one day, the values that Riot Grrrl placed on women and their compassion for all oppressed people would become the norms in mainstream society. Thus, it is not surprising that songs with feminist themes can be usually found in almost every period of American history since then. Also, Reger (2007) explained that the music consumers are attracted not only to the lifestyle of the musicians, but also to the intended messages of songs. It was also found that feminist voices are easily accessible in songs and music. Bailey supported the power of music by showing how important pop music was in fueling her developing feminist identity as a young girl. She said that:

No Doubt [a band] came out with [the song] “I’m Just a Girl,” and I was in the sixth grade, and my friends and I loved that song. And that [lead singer Gwen Stefani] was someone that we could look to who was a really awesome dresser and really badass. And it brought us together and we did really actually sit down and talk about the lyrics. . . . It was a feeling of relief and sort of an automatic community Reger (2007: 1358).

Besides, in the present time, several recent popular music artists, especially American singers, possess the great influences on the mass of people despite their uniquely queer identity and expression (Fogel and Quinian, 2011). Some of these popular music artists have been criticized by public and scholars as feminist music icons. Six of these are Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha. As well, their contemporary works which reflect human life in this period are usually provided by several institutions. One of them which is well recognized is the Billboard Hot 100 chart, which is issued weekly by Billboard magazine and ranks songs by their popularity.

Statement of the Problem

At this point, in order to investigate what and how feminist values were reflected in songs, it should be legitimate to select to analyze mainstream American songs in the most recent contemporary period (2007–2012). Leading contemporary feminist music icons from this period were Lady Gaga, Kesha, Beyonce, Madonna, Britney Spears, and Pink.

Besides, when it came to the question of how to interpret song lyrics, there have been several common devices which support the song writers’ expressions of intended meanings in song lyrics. Among these devices, figurative language or figure of speech, is the one that is used to promote feminist values in songs. According to Perrine (1977), Arp and Johnson (2009), and Straker (2013), figurative language or

figure of speech is a device of expressing something indirectly by using figures of speech which provides a chance for writers or speakers to create or interpret more than one aspect of meaning; thus, readers or listeners have to apply their experience or knowledge of the world to interpret the meanings or the purposes of the contexts in which the figurative language appears.

As well, the role of figurative language is powerful in presenting values or beliefs. Arp and Johnson (2009) explain that people can describe what they want to say more vividly and forcefully by applying figurative language than they can by saying it directly.

There have been a large number of studies about feminism reflected in literary works like songs, films, or novels and the use of figurative language applied in literary works such as songs or hymns (Hawkin, 2003; Pinichka, 2005; Reger, 2007; Fogel and Quinian 2011; Wisedsak, 2011; Ofosu, 2013). However, among these previous studies, there was no substantial research that explains the phenomenon of how feminism is expressed in this era through songs, particularly through figurative language. Consequently, it was the main interest of this present study to explore how the feminist values are reflected in American society through songs; in particular, through the role of figurative language.

Objectives of the Study

This study aimed to investigate:

1. feminist values reflected in contemporary American songs through the use of figurative language;

2. how those feminist values are reflected in contemporary American songs through figurative language.

Research Questions

This study, therefore, attempts to answer the following research questions:

1. What are the feminist values reflected in contemporary American songs through figurative language?
2. How are those feminist values reflected in contemporary American songs through figurative language?

Scope of the Study

The scope of study was restricted to the investigation of the following aspects:

Firstly, the sample of this study was purposively selected from contemporary American songs of the 6 leading contemporary music artists who were claimed as feminist icons by several academic reviews and professionals (Camille, 1990; Jean, 2007; Smolan, 2009; Bauer, 2010; Chonchúir, 2011; Weberman, 2011). Their selected songs were on the Billboard Hot 100 during year 2007-2012, the most recent period of the contemporary era (See details regarding the artists in the section of literature review.) This resulted in the collection of 42 pieces of lyrics of the songs.

Secondly, the interpretation of findings in this study utilised the method of content analysis and was restrictedly based on textual evidence in the lyrics, especially where ideas regarding feminism are expressed through figurative language.

Significance of the Study

This study have provide the knowledge of the feminist values reflected in contemporary American songs of the leading contemporary feminist music icons through figurative language, and how those feminist values are reflected or voiced over to the society.

These findings regarding the present phenomenon of social oppression on women's status should provide women these days with better understanding of how this social manifestation can influence their lives. This insight should serve as guidance for them to consider possible movements of feminism in modern times to the near future, and thus cope well with this trend of social oppression in the future.

In addition to being beneficial for women in America, these findings will provide advantages to women in other parts of the world since feminist values reflected in American songs concern not only social oppression which American women experience, but also problems which women all over the world face due to inequality between men and women in different communities.

Also, the knowledge of feminist movements as portrayed in this study can lend some academic benefits to other related fields of studies, especially the more vivid picture of third wave feminism and the tendency of its direction in the near future. More specifically, this insight suggests that literary work including songs can be a great means for conveying social beliefs, e.g. feminist beliefs. With this insights, scholars in related fields (e.g. sociolinguistics, social studies, and song composition) should become more aware of the fact that songs can be important resources of data for social values of any society. Lastly, the insight of how literary devices, especially figurative language can be effectively used to convey social values to social members can help promote the readers' sensation that create perception and cognition of the intended meanings.

Definitions of Key Terms

Feminism in this study refers to the social value that focuses on the fact that in any society, women are treated as inferior to men in various aspects including political and sexual activities. With this main belief, feminism influences women to take action in order to earn equal social position to men in any aspect of a person's life (e.g. Baumgardner and Richards, 2000).

Figurative language in this study refers to a device of expressing something indirectly by using figures of speech which provides a chance for writers or speakers to create or interpret more than one aspect of meaning; thus, readers or listeners have to apply their experience or knowledge of the world to interpret the meanings or the purposes of the contexts in which the figurative language appears (Arp and Johnson, 2009).

The 6 leading contemporary music artists in this study refer to Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha who are claimed as feminist music icons by several academic reviews and professionals (Camille, 1990; Jean, 2007; Smolan, 2009; Bauer, 2010; Chonchúir, 2011; Weberman, 2011).

CHAPTER II

LITERATURE REVIEW

As the guidance for the investigation of this study, this section presents the reviews of related literature including 1) the history of feminism, i.e. the historical evolution of feminist theories/ approaches and related values (from which the researcher has listed features of feminism as the major part of the guidance of this study), 2) feminism and songs, 3) biographies of the six leading contemporary feminist music icons whose work will be investigated, 4) figurative language, and 5) previous studies related to the two main aspects of the inquiry of this study.

History of Feminism

Feminism defined by Stanley and Wise (1983) is the most central and common belief shared by most feminists. They noted that whatever women's "type" is the presupposition is that women are oppressed. They also stated that it is from this common acceptance that there is indeed a problem, that there is something amiss in the treatment of women in societies in which feminism arises. Several scholars (Bailey 1997; Baumgardner and Richards 2000; Rosen 2001; Tyson, 2006) believe there have been three waves of 'Feminism'.

First wave feminism

According to Dubois (1978) and Tyson (2006), *first wave feminism* was developing during the late 1700s to early 1900's. This wave focused on equal legal rights of contract and property, and opposition to chattel marriage and ownership of married women (and their children) by husbands. Writers like Mary Wollstonecraft, who wrote 'A Vindication of the Rights of Women' in 1792, highlight the inequalities

between the genders. She protested against the stereotyping of women in domestic roles, the failure to regard women as individuals in their own right, and the failure to educate girls and women to use their intellect (Conger, 2013).

By the end of the nineteenth century, activism focused primarily on gaining political power and women's suffrage in the United States leading activists like Victoria Woodhull and Susan B. Anthony, who each campaigned for the abolition of slavery prior to championing women's right to vote. Both of them contributed to the women's suffrage movement, which led to National Universal Suffrage in 1920 with the passing of the Nineteenth Amendment to the United States Constitution, granting women the right to vote. American first wave feminism involved women from a wide range of backgrounds, some belonging to conservative Christian groups, others standing for the diversity and radicalism of much of second wave feminism.

Second wave feminism

Whelehan (1995) stated that second wave feminism began during the early 1960s and ended in the late 1970s, and it was a continuation of which sought legal and political rights in the United States. In the United States, second wave feminism, was initially called 'Women's Liberation Movement'. It considered cultural and political inequalities to be inseparably linked. The movement encouraged women to understand aspects of their own personal lives as deeply politicized, and reflective of a gender-biased structure of power. Whereas first wave feminism focused on absolute rights such as suffrage, second wave feminism was largely concerned with other issues of equality such as the end of gender discrimination in society in educational and in the workplace. "The Personal is Political," became a slogan synonymous with second wave feminism and the women's liberation movement (Echols, 1989).

Second wave feminism beginning in North America came as a delayed reaction against the renewed domesticity of women after World War II: the late 1940s

post-war boom was an era characterized by a remarkable economic growth, a baby boom, a move to family-oriented suburbs, and the ideal of companionate marriages. This life was clearly illustrated by the media of the time.

Beauvoir (1949), a French writer, examined the notion of women being perceived as "other" in the patriarchal society. She went on to conclude that male-centered ideology was being accepted as a norm and enforced by the ongoing development of myths, and that the fact that women are capable of getting pregnant, lactating, and menstruating is in no way a valid cause or explanation to place them as the "second sex".

Beauvoir's book influenced Friedan (1963), whose bestselling book *The Feminine Mystique* explicitly objected to the mainstream media image of women, claiming that placing women at home limited their possibilities, and wasted talent and potential. She explained that the perfect nuclear family image depicted and strongly marketed at the time did not reflect happiness and was rather degrading for women (Fuchs, 1988). This book is widely credited with having begun second wave feminism.

At the same time, this movement grew with legal victories in the United States such as the Equal Pay Act of 1963, Title VII of the Civil Rights Act of 1964, and the *Griswold v. Connecticut* Supreme Court ruling of 1965; in 1966 Friedan joined Pauli Murray and several other women and men to found the National Organization for Women (NOW). Nonetheless, the changing of social attitudes towards women is usually considered the greatest success of the women's movement.

By the early 1980s, it was largely perceived that women had met their goals and succeeded in changing social attitudes towards gender roles, repealing oppressive laws that were based on gender and integrating the "boys' clubs". However, in 1982 the Equal Rights Amendment to the United States Constitution failed three states short of approval.

Third wave feminism

Although second wave feminists achieved gaining much better lives for women and tended to believe that they could speak for all women, they still had some limitations. To illustrate, according to Cooper (2000), second wave feminists emphasized on 'essentialist ideologies', which claim that all women, regardless of their cultural differences, are the same or equal because they have similar fundamental and innate characteristics as human beings. However, in reality, it seems that only white, middle-class women played a significant role in the movement. Unfortunately, the second wavers tended to focus on the Western women's experiences of being oppressed and overgeneralized that such experiences could be considered as experiences universal of all women. This belief did not seem true to all groups of women of different social cultural backgrounds.

As a result, some feminists turned to separate themselves from the second wave and created their own subgroups. According to Mann and Huffman (2005), there were two different political camps of second wave feminism. The first group was best illustrated as feminists of color and ethnicity, who accepted differences of each individual but still paid prior attention to group identity. The other group mainly included postmodernist and post-structuralist feminists who resisted group identity or categorization but focused on the individual identity of a person.

To conclude, these two camps resist the essentialist ideologies, the belief in 'universal experience' among women suggested by second wave feminists. This eventually led to another movement, third wave feminism, which was formed in the early 1990s. Instead of the old belief, third wave feminists, who have grown with more multiple points of view still hold the importance of differences of women in the world. Gamble (2001) also claimed that most typically, third wave feminists accept contradiction, pluralism, and hybridity among women as given and no account of oppression is all true for all women in all situations all the time. Similarly, Heywood

and Drake (1997: 3) generally viewed these three main characteristics as constitutive of the third wave:

Even as different strains of feminism and activism sometimes directly contradict each other, they are all part of our third wave lives, our thinking, and our praxes: we are products of all the contradictory definitions of and differences within feminism, beasts of such a hybrid that perhaps we need a different name altogether.

Third wave feminists view that the second wavers' essentialism tended to be over-generalized. Instead, they introduced the idea that each woman does not face the oppression only because she is 'a woman' but other dimensions of her background such as race, class, ethnicity, age, and ability also influence the act of oppression she may receive (Dicker and Piepmeier, 2003). Besides, the area of the context of the third wavers turns to be wider than the context of second wave feminism which only limited their concern mainly to their legal and institutional rights and the oversimplified concept that all women experience the same oppression of right. To illustrate, in addition to those basic rights, the third wavers have denied stereotypes of women portrayed by the media and called for changes in the language that has been used to define them. In other words, they view that several perspectives serve the values of individual identities of different women in this wide world. Thus, women's oppression can be possibly influenced by these various factors in each individual's context.

Four major perspectives of third wave feminism

According to the historical movements as mentioned above, among various experts, Mann and Huffman (2005) state that based on the American experience, the new discourse of third wave feminism has led to these four main perspectives that have influenced the movement since late 19th century. The first two

perspectives are the *intersectionality theory* (late 1960s – present) and *postmodernist and poststructuralist feminist approaches* (early 1980s – present). The former has gradually derived from the final period of second wave feminism and developed by women of color and ethnicity while the latter emerged during the later years of the second wave. Two other perspectives that have grown out of integration of the first two perspectives are *feminist postcolonial theory* (1980s – present) and *the agenda of younger feminists* (1990s – present). All of them have been against the essentialist ideology of second wave feminism. In this connection, they share common focuses on 1) difference, 2) deconstruction or "unseating those who occupy centers of power as well as the knowledge which defends their power" (Collins, 1998: 127), and 3.) decentering or dismantling conventional beliefs (Collins, 1998). However, they have developed some distinct concepts.

1. Intersectionality theory (late 1960s – present)

The intersectionality theory has been developed by the group of women of color and ethnicity led by black women. They are the initial group which was against the essentialist ideology of second wave feminism and called for solutions to multiple and simultaneous oppressions experienced by different kinds of women. Among the members of this group, Collins was one of the major figures who summarized major concepts of the Intersectionality theory (Collins, 2000). Collins stated that it views oppression as the result of overlapping social systems. Particularly, intersectionality is an analysis claiming that systems of social categories including race, social class, gender, sexuality, ethnicity, nation, and age form mutually constructing features of social organization, which shape women's experiences and, in turn, are shaped by women, (Collins, 2000). Collins explained that considering from a matrix of domination or power of an organization in a society, the intersectionality group believes that the systems affecting oppression are based on four interrelated domains of power: structural, disciplinary, hegemonic, and interpersonal (Collins, 1998). Also, Collins added that because groups have different histories, inequalities, or even

power, they tend to take advantage of each other, and this eventually leads to social oppression (Collins, 2000).

In this connection, Mann and Huffman (2005) explained that the intersectionality theory investigates how various biological, social and cultural categories or group identities such as gender, race, class, ability, and sexual orientation intertwine to cause systematic social oppression. For example, homosexual, black, low-class women experience the specific pattern of oppression which other groups of women with distinct interactions of categories may not experience. In addition, they added that the intersectionality theory also emphasized groups exploiting other groups and maintained a systematic analysis of oppression although they were aware of multiplicities of oppression in the society.

According to these two experts, it can be concluded that three major concepts of the intersectionality theory include 1.) the idea of different social groups among people formed by different intersections of social factors or social categories; 2.) a systematic analysis of oppression experienced by groups, despite the multiplicity of oppression within each group; 3.) the idea of groups exploiting other groups.

For the first main concept, different groups among people are formed by different intersections of social factors or social categories such as race, gender, class, and ethnicity. The example is that in order to understand and describe a homosexual woman's experience, it is necessary to know not only her life and experience of being oppressed in a homosexual society but also other aspects of her life such as her race, class, ethnicity, ability, as well as her society's attitude toward each of these elements.

The second main concept focuses on a systematic analysis of oppression experienced by groups, not by an individual, despite the fact that they are aware of specific experiences that different members may confront. Collins explained that considering a matrix of domination or power of an organization in a society, the

intersectionality group believes that the systems affecting oppression are based on four interrelated domains of power: structural, disciplinary, hegemonic, and interpersonal (Collins, 1998). *Structural domain* consists of social structures such as law, polity, religion, and the economy. This domain sets the structural parameters that organize power relations. Regarding *disciplinary domain*, Collins (1998) summarized that the disciplinary domain consists of bureaucratic organizations whose task is to control and organize human behavior through routinization, rationalization, and surveillance. *Interpersonal domain* is made up of the personal relationships we maintain as well as the different interactions that make up our daily life. *Hegemonic domain* links the structural, disciplinary, and interpersonal domains. It is the belief that people's lives and attitudes are shaped unconsciously by everything around them such as text books, mass media, or religious teachings.

For the final main concept, certain social groups can exploit other groups. Collins (2000) explained that since there is inequality among people resulting from a variety of intersections of different group categories and a matrix of domination or power of an organization in a society, superior groups usually take advantages from inferior ones. She stated that groups will more or less be involved in the issues of "victimization, access to positions of authority, unearned benefits, and traditions of resistance" (Collins, 2000, p.248).

In addition to the ideas of these two scholars, there are other related views which agree that there are several factors connected to influence systems of oppression. For example, the Ontario Human Rights Commission (2001: 5) offers a very simple definition of the intersectionality theory as multiple forms of discrimination occurring simultaneously. Additionally, Samuel (2002: 7) added that this perspective concerns personal identity, social group membership; and how people experience or react to the "isms", based upon their personal identities and social group membership. They also explained that at the broader level, it describes the way in

which the “isms” interrelate to act as systems of oppression that support the domination of one group over another.

2. Postmodernist and poststructuralist feminist approaches

Postmodernism and poststructuralism were led by feminists who based their views on the works of French social thinkers, such as Jacques Lacan, Michel Foucault, and Jacques Derrida, who started the argument that the essentialist concept of collective categories could and should be deconstructed (Mann and Huffman, 2005).

According to Mann and Huffman (2005), postmodernist and poststructuralist approaches focus on three main concepts. Firstly, they tend to reject the idea of systematic social oppression caused by the interaction of categories or group identities since they consider it essentialist or stereotyped. Secondly, these two approaches use the real experiences of oppression of uniquely different individuals within each group of women to deconstruct all group or collective categories. Lastly, resisting categorization or group identity, they even viewed ‘non-identity’ as the real freedom.

Regarding their first main concept, the idea of being against the idea of systematic social oppression, Mann and Huffman (2005) explained that because people in the society have heterogeneous experiences, there is no single voice or vision of reality in terms of group. In other words, it is necessary to realize that individuals with the same background that are usually seen as members of the same group still experience their own unique patterns of oppression.

In relation to the first concept, Mann and Huffman (2005) described that due to the belief in a unique individual’s real experience, their experiences of oppression cannot be regarded as a collective experience of the whole group. This

belief leads to the second main concept: they used the real experiences of oppression of uniquely different individuals within each group of women to deconstruct all group or collective categories. Postmodernist and poststructuralist approaches change the focus on differences based on 'identity' to 'nonidentity'. To illustrate, 'nonidentity' means that the real experience of each individual cannot be measured by a prototype of social factors such as race, gender, class, and ethnicity; rather, it is composed of some unique specificities within each individual identity which might not easily be defined. The idea of nonidentity finally leads to the third main concept of these two approaches.

For the third concept, the view of 'non-identity' as the real freedom which resists categorization or group identity, Mann and Huffman (2005) explained that rather than connecting group identity with 'freedom', postmodernism and poststructuralism perceived that 'freedom' which an individual may experience has no direct connection with the principle of group. They viewed that the conception of group's discipline, restriction, and regulation are the negative elements for the real freedom of an individual. For instance, Butler (1991) argues that the disharmony and resistance to group identities should be "safeguarded and prized" as emancipation from limited ontologies and as sites of "permanent openness" to multiple significations. Holding the principle of 'nonidentity', viewing identities as multiple, fluid, and unstable will broaden pictures of differences in the real society. Here, freedom is resistance to categorization; it consists in "the happy limbo of nonidentity" (Foucault, 1984).

3. Feminist Postcolonial Theory

Despite holding similar concepts to the intersectionality theory in terms of collective or group categories, feminist postcolonial theory (often referred to as global feminism) has developed some distinct concepts. Firstly, it views that although people are normally considered to belong to one collective category in the society, they still

have their own historical backgrounds. For example, Mohanty (2000), a prominent postcolonial and transnational feminist theorist, suggested that the concept of group or collective categories that postcolonial theory holds is not essentialist since it views that in each group, there is the heterogeneity of women in terms of historical backgrounds. For example, third world women are different according to their multiple and diverse social locations. Instead of viewing these women as groups of victims, this theory views that nevertheless, being a victim should be considered based on the different historical background of each individual. A group that consists of different experiences of each individual victim can work together to fight against oppression as long as these people share similar political views (Spivak, 1987).

Second, instead of focusing on only the prototyped oppressions at the societal level like community, this theory focuses on the extended area of oppression at the global level. The ways of thinking about women's oppression are not likely to be restricted only at the domestic community but also expand to different contexts across the world due to the emergence of colonialism. Colonialism is normally considered as a symbol of power, exploitation, inequality, or the state of being superior and inferior (Collins English Dictionary, 2011). Especially, the negligence or ignorance of the native social context and the colonized people including groups of women was one of the main drives of this theory. Regarding the social context, one main idea of this theory is the realization that women in the third world are often considered as 'lesser' -- as ignorant, tradition-bound, and victimized resulting from colonization. Thus, this theory analyzes oppression in a global context and in relation to the influence of colonization on the lesser or weaker group. Mann and Huffman (2005) explained that along the movement of colonialism, there were several things leading people to the period of globalization. They claimed that the accounts of this theory focused on how relations between local and global social environments influence women in different social locations across the world. Obviously, in a world where our everyday lives are increasingly influenced by a global economy, the rapid growth of transnational economic and political units, and a remarkable flow of people

and information across international borders, an analysis of oppression against women must reflect these new realities.

4. The agenda of the new generation of younger feminists

Among the four approaches of the third wave feminism, three of them as earlier mentioned have developed since the 19th century. Later in the 20th century, there was the emergence of '*the agenda of younger feminists*'. Based on the similar principles to *postmodernist and poststructuralist approaches*, this approach focuses more heavily on concerns of younger people's lives rather than all people's lives in the society. The main ideas of this approach can be divided into three principles. Firstly, contrasting with women in the past, young women nowadays have grown up with more difficult lives involving globalization and urbanization with the great role of media in communication resulting in less closeness in the relationships of people and more individual struggle for living. Thus, this perspective seems to emphasize more on individualism or young women's personal narratives about the contradictions, uncertainties, and dilemmas they face in their everyday lives. Each individual has his or her own different personal stories depending on different factors influencing his or her life in various aspects including interpersonal relationships, e.g., relative, friend, lover, or colleagues, economy or welfare, politics, religion, law, and conventional beliefs or values. Also, these personal stories are conveyed via a variety of channels like writings (Springer, 2002; Cashen, 2002; Dicker and Piepmeier, 2003). These young feminists use the media as a tool to present their real images and identities or even to convey their actual views to the society as Alfonso and Trigilio (1997) claimed, this media-savvy generation has also used new technologies, e.g., the Internet, desktop publishing, and photocopying, to extend the arenas for their ideas. Particularly, zines have provided a form of interaction where "youths are the initiators and producers of their own social agendas and representations ... an underground with no center, built of paper" (Cashen, 2002: 18).

Second, it also believes in the similar ideas to *postmodernism and poststructuralism* in terms of the acceptance of hybridity or the life messiness of young people as individuals in terms of gender or sexuality, e.g. butch, femme, transsexuals, or transgendered, class, ethnicity, race, age, and ability. The development of this sense becomes gradually stronger and this seems to project a new social construction of reality. For example, Cashen describes how Riot Grrrls, a group who reclaimed space for women in punk rock, adopted a feminine "girlie" kind of dress brought to compare with combat boots or words like "slut" written on their bodies to critique and deflate the construction of the feminine (Cashen, 2002: 14-18). Similarly, Heywood and Drake (1997: 8) discuss how the new generation accepts "hybridity" or what they refer to in the following quote as "the lived messiness" of the third wave:

The lived messiness characteristic of the third wave is what defines it: girls who want to be boys, boys who want to be girls, boys and girls who insist they are both, whites who want to be black, blacks who want to or refuse to be white, people who are white and black, gay and straight, masculine and feminine, or who are finding ways to be and name none of the above.

These younger women resisted more permanent identities because they favored more fluidity or having many different ways of being. Mann and Huffman (2005) also explained that many younger feminists celebrate contradictions as a means of resistance to group identity or categorization. Here, accepting fluidity is seen as fostering diversity and exposing the categories of race, gender, age, or sexuality as simply social constructions.

Third, despite the positive role of media in conveying the real messages of the younger feminists, the negative role of it can also be observed. This leads this theory to focus on the negative role of media on exploiting women's freedom in terms

of sexuality and women's countermeasures; for example, the issue expressing women as the sexual victims or sex objects in several advertisements. In fact, this act of media is only the smart response to the traditional belief of general people: the more beautiful women are, the better lives they will have. This action is widely criticized, especially when it comes to the point of women's rights in sexuality. Regarding any media using sexy female icons as the spotlights, some women think it is not appropriate for women to be obsessed with their body images and to receive advantage from their beauty of their bodies since the values of women are not limited only in appearances. For example, Senna describes the obsession with body images as "a cloak for conservatism, consumerism, and even sexism" (Senna, in Walker, 1995, 18). On the other hand, some others can accept the beneficial use of their beauty. To illustrate, they view their bodies as power tools to negotiate their social status of freedom. For instance, Karp and Stoller (1999: 7) not only encourage women to reject the old negative concept about body images, but also rally women to view their bodies - "their tits and hips and lips" - as "power tools".

When considering the overall content of the four major perspectives of third wave feminism, the main features of each can be summarized as shown in the following table:

Table 1 The main features of the intersectionality theory

Intersectionality theory	<p>1.) viewing an individual through intersections of his or her conventional social categories (characteristics among groups of women)</p> <p>1.1) race 1.2) class 1.3) ethnicity 1.4) age 1.5) sexuality 1.6) gender 1.7) ability</p> <p>2.) focusing on systematic oppression experienced by groups relate to four domains of power</p>
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Table 1 (Continued)

Intersectionality theory	<p>2.1.) structural domain (social structure)</p> <p>2.1.1) legal oppression 2.1.2) political oppression</p> <p>2.1.3) religious oppression 2.1.4) economic oppression</p> <p>2.2) disciplinary domain (bureaucratic organizational oppression)</p> <p>2.3) interpersonal domain</p> <p>2.3.1) friend's oppression 2.3.2) relative's oppression</p> <p>2.3.3) lover's oppression 2.3.4) colleague's oppression</p> <p>2.4) hegemonic domain (conventional beliefs)</p> <p>2.4.1) oppression influenced by textbooks</p> <p>2.4.2) oppression influenced by mass media</p> <p>2.4.3) oppression influenced by religious teachings</p> <p>3.) - social oppression on women's freedom to portray their personalities and identities (i.e. basic characteristics including senses of ambition, survival, and pride) → This oppression generally appears as violation against women as groups: superior group vs. inferior group.</p>
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Table 2 The main features of postmodernist and poststructuralist feminist approaches

Postmodernist and poststructuralist feminist approaches	<p>1.) resisting or deconstructing the concept of groups as essentialism or stereotyping</p> <p>2.) focusing on individualism within each group (focusing more on one's unique experience involving her basic characteristics (ambition, survival, and pride) instead of viewing women as groups with fixed social characteristics (e.g. gender, race, class) as viewed by the intersectionality theory)</p> <p>3.) viewing 'non-identity' as the real freedom without any social label</p> <p>3.1) multiple identity 3.2) fluid identity 3.3) unstable identity</p>
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Table 3 The main features of feminist postcolonial theory

Feminist postcolonial Theory	<p>1.) Despite considering oppressions of women within each group, it focuses on differences based on people's historical backgrounds. Women's grouping against oppression is driven by political motivations (women's groups are regarded as political agencies)</p> <p>2.) viewing oppression at a global level: influence of colonialism leading to localization opposing globalization: inferior group opposing superior group in terms of: 2.1) economic oppression 2.2) political oppression 2.3) role of the flow of information between nations on oppression 2.4) role of the flow of people between nations on oppression</p>
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Table 4 The main features of the agenda of younger feminists

The agenda of the new generation of younger feminists	<p>1.) focusing on individual young woman's problem, uncertainty, contradiction, and dilemma in terms of: 1.1) interpersonal relationships 1.1.1) relative 1.1.2) friend 1.1.3) lover 1.1.4) colleagues 1.2) economy or welfare 1.3) politics 1.4) religion 1.5) law 1.6) conventional beliefs or values</p> <p>2.) focusing on hybridity of identity or life messiness in terms of: 2.1) gender or sexuality 2.1.1) butch 2.1.2) femme 2.1.3) transsexuals 2.1.4) transgendered</p>
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Table 4 (Continued)

The agenda of the new generation of younger feminists	2.2) class 2.3) ethnicity 2.4) race 2.5) age 2.6) ability 3.) role of media on projecting women's real identities 4.) - role of media on exploiting women's freedom in terms of sexuality: the sexual victims or sex objects in several advertisements - women's countermeasures against negative influence of media: 2 conflicting views: - reject physical appearance and obsession with body image - view women's bodies as power tools to negotiate their social status of freedom
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Feminism and Songs

As one form of beliefs, "Feminism" has been developing and influencing people's ways of life, especially women's lives through various forms of expression including literary works like songs.

Mallery (1972) notes that song, a significant form of art that song writers use to convey intended meaning, serves as the record of common social activities and of values and norms of its authors' cultures.

The song composers reflect the attitudes of the times in which they live in songs; social values are often depicted in their songs and sometimes these songs might even represent a solution to social problems (Lugo, 2012). As well, when considering song as one form of music, it is more credible that song is a tool for expressing people's identities. For example, the use of popular music "can be a badge of identity -

a means of showing others (and ourselves) to what cultural group or groups we belong to" (Lewis, 1992: 135) and, as such, fulfils a social need. Music is also known to satisfy emotional needs and developmental needs (Rubin, 1994; Arnett, 1995). Additionally, Frith (1996) explains that music has a strong impact when individuals connect to the music, for example young people who are trying to find their identity, coping with the transition from childhood to adulthood, and perhaps, in need of an alternative to mainstream culture.

Since songs usually contain a variety of underlying messages, they can be categorized according to their specific types of their main topics. There are a number of song themes involving human life, e.g. belief, dream, love, memory, or attitude, and one of those themes is feminism, which usually comes along with the theme of women.

Since the 19th century, feminist movements turned to be more concrete, songs that express feminist values have become more popular. For instance, Hercus (2005) revealed that several songs of Ani DiFranco, an American singer, guitarist, poet, and songwriter who is widely considered as a feminist icon, can reach out powerfully to people; this is because they reflect issues like abuse, reclaiming power and getting out of unhealthy situations. Hercus (2005) suggested that feminist events offer a chance for emotional revitalization and to connect, or reconnect, to a community and people's identities. In other words, listening to music is a primary way in which many of the respondents experience a form of emotional revitalization, a sense of being charged up about being a feminist, and then when an emotional state is articulated in a certain context, it can cause a change in an individual's behavior and connect him or her to that particular trendy value (Rupp and Taylor, 2003). Behaviors and values can be expressed through individuals and groups.

Particularly, in America, feminist movements have been seen vividly and often as a form of music movement. For example, in the early 1990s, Riot Grrrl, a recent

young feminist (sub)culture movement that combines feminist consciousness and punk aesthetics, politics, and style arose (Garrison, 2000). Since then, young women have been looking for a way to liberate themselves from the roles and stereotypes that society had set, and music helps create a subculture in which they can enjoy this kind of freedom. Until now, it is not surprising that songs with feminist themes can be usually found in almost every period of American history.

In addition, in every period, song institutions provide resources of songs which reflect human life in each period. Also, there are music icons involving social movements in every era. Thus, to understand the messages which are conveyed via songs by lyricists, especially those who are icons of social movements like the feminist movement, it is necessary to understand their life backgrounds and roles in the movement.

Bibliographies of Six Leading Contemporary Feminist Music Icons

Among a large number of contemporary American feminist music icons nowadays, there are the six that have been considered as the leading contemporary feminist music icons by several academic reviews and professionals (Camille, 1990; Jean, 2007; Smolan, 2009; Bauer, 2010; Chonchúir, 2011; Weberman, 2011). These six leading contemporary feminist music icons include Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha.

1. Madonna

“Madonna is the true feminist. . . Madonna has taught young women to be fully female and sexual while still exercising control over their lives” (Camille, 1990:39).

Madonna Louise Veronica Ciccone, a pop music singer, was born in Bay City, Michigan, on August 16, 1958. In 1981 she went solo as a pop singer and became a sensation on the then male-dominated 80s music scene. By 1991, she had achieved 21 Top 10 hits in the United States and sold more than 70 million albums internationally. In January 2008, she was named the world's wealthiest female musician by *Forbes* magazine (The Biography Channel website. 2013a).

Behind the scenes of her success in working life, Madonna has had a troubled personal life which might involve her strong and unique identity. Madonna was raised in the Detroit suburbs of Pontiac and Avon Township with her parents when she was young. Her father, Silvio Anthony Ciccone, is a first-generation Italian American, while her mother, Madonna Louise (née Fortin), was of French Canadian descent (Taraborrelli, 2002). Her father worked as a design engineer for Chrysler and General Motors. She is the third of six children from her father's first marriage. Madonna was raised in the Roman Catholic faith. Her mother died of breast cancer, aged 30. This single shattering event becomes the defining moment of young Madonna's life and the catalyst in her search for the unconditional love she would no longer receive from the mother she adored (The Telegraph, 2002.). After that in 1966, her father married the family housekeeper, Joan Gustafson, and they had two children: Jennifer and Mario Ciccone. This change was resented by eight-year-old Madonna. At this point, Madonna began to express unresolved feelings of anger towards her father that lasted for decades, and she developed a rebellious attitude (Taraborrelli, 2002). Besides, Madonna revealed in her interview that she was raped when she first arrived in New York to make her name as a singer. She said that although it was devastating at the time, it made her a much stronger person in retrospect and it forced her to be a survivor. In addition to the impact of her loss of her beloved mother when she was young, Lucy O'Brien, an author and journalist whose work focuses on women in music, suggests that the impact of the rape is, in fact, the motivating factor behind everything Madonna has done, more important even than the death of her mother:

It's not so much grief at her mother's death that drives her, as the sense of abandonment that left her unprotected. She encountered her own worst possible scenario, becoming a victim of male violence, and thereafter turned that full-tilt into her work, reversing the equation at every opportunity (Burston, 2007).

2. Pink

“Pink, a new age feminist icon” (Smolan, 2009).

Pink or Alecia Beth Moore, a Singer and songwriter, was born on September 8, 1979 in Doylestown, Pennsylvania. Pink is best known for her edgy pop music. She gained stardom in the 2002 Moulin Rouge soundtrack with Christina Aguilera. Some claim that Pink has changed the scope of pop music and paved the way for artists like Katy Perry and Lady Gaga but has received little recognition for it (The Biography Channel website, 2013b).

Before gaining fame as a popular pop and R&B singer, Pink had a difficult early life as a little lady who encountered big family troubles. She struggled and tried several things which might have solved a crux in her mind. Her way of life can be considered as one of the unique patterns of recent feminist life. In fact, Pink was the product of the stormy marriage of James and Judy Moore. She grew up in the same city she was born, Doylestown, Pennsylvania, located outside of Philadelphia. Her parents' marital problems began when she was a toddler, but she remained especially close to and influenced by her father, a Vietnam War veteran who worked in the insurance industry. He taught her many survival skills, including how to fight, use knives and guns, and break wrists. He also played guitar and introduced her to the music of Bob Dylan and Don McLean.

From an early age, Pink was seen as tough. Before she was ten years old, her parents divorced. She never talked about what went wrong or consciously realized

how it affected her until years later. Pink began acting out within a few years. Though she had asthma, she began smoking when she was nine years old, a habit she kept up for many years. Pink got her first tattoo when she was 12, and her tongue pierced the same year. Pink also began writing songs when she was 12. She made her singing debut with a rap group, Schools of Thought, headed by Philly club dancer/friend Skratch, when she was 13. By the time Pink was 14, she was doing drugs and running away from home on a regular basis. She was also arrested on several occasions for rebellious misdeeds. Music remained an important part of her life. Pink explored many music scenes, from rock, punk, and rave, to hip hop, folk, R&B, and gospel. She also liked to go to clubs and hang out with skateboarders. She rode skateboards, and also participated in a number of sports including kickboxing. Pink lived with her mother after her parents' divorce, but got kicked out when she was 15 years old because of the lifestyle she was living. Pink later admitted that she was a wild and difficult teenager. After briefly living with friends and relatives, Pink moved in with her father. By this time in her life, Pink was determined to be a musician and followed her dream until now (Petruso, 2004).

3. Beyonce

“Beyoncé says feminism is natural to her and that it’s what she lives for and yet she doesn’t feel it’s necessary to define it” (Chonchúir, 2011).

Beyoncé Giselle Knowles was born on September 4, 1981, in Houston, Texas. Beyoncé Knowles first captured the public's eye as lead vocalist of the R&B group Destiny's Child. She later established a solo career, becoming one of music's top-selling artists with sold-out tours and a slew of awards. Beyoncé has also starred in several films, including *Dream Girls*. She married hip-hop recording artist named Jay-Z in 2008. (The Biography Channel website, 2013c.).

One important factor which leads Beyoncé to the achievement is the support from her family. She is the daughter of Mathew Knowles, a medical-equipment salesman for Xerox, and Tina Knowles (née Beyoncé), a hairdresser and salon owner. Mathew is African American. Tina, a Louisiana Creole, has African, French, and Native American ancestry and is a descendant of Acadian leader Joseph Broussard (Fox News, 2008). She is the elder sister of Solange Knowles, also a singer, songwriter and actress. At the age of eight, Knowles and childhood friend Kelly Rowland met LaTavia Roberson while in an audition for an all-girl entertainment group (Kaufman, 2005). They were placed into a group with three other girls named Girl's Tyme and performed rapping and dancing on the talent show circuit in Houston (Wang, 2012). However, this group was not successful at that time. In 1995 Knowles' father resigned from his job as a medical-equipment salesman to manage the group (Tyrangiel, 2003). The move reduced Knowles' family's income by half, and her parents were forced to move into separated apartments (Fox News, 2008). Mathew cut the original lineup to four and the group continued performing as an opening act for other established R&B girl groups (Kaufman, 2005). Tina designed their costumes, continuing to do until the group split. The girls auditioned before record labels and were finally signed to Elektra Records. They moved to Atlanta briefly to work on their first recording, only to be cut by the company. This put a further strain on the family, and Knowles' parents separated. On October 5, 1995, Dwayne Wiggins's Grass Roots Entertainment signed the group. In 1996, the girls began recording their debut album under an agreement with Sony Music, the Knowleses reunited, and shortly after, the group got a contract with Columbia Records (Fox News, 2008).

Although the way to her success might have been problematic, the experiences she gained during traveling along the steps to her dream made her learn a lot about feminism as she explained:

I think I am a feminist in a way. It's not something I consciously decided I was going to be; perhaps it's because I grew up in a singing group with other

women, and that was so helpful to me. It kept me out of so much trouble and out of bad relationships. My friendships with my girls are just so much a part of me that there are things I am never going to do that would upset that bond. I never want to betray that friendship because I love being a woman and I love being a friend to other women (Watermoolen, 2010).

4. Britney Spears

Britney Spears, a singer, songwriter and actress, was born on December 2, 1981, in Kentwood, Louisiana. She began performing on the TV show *The All New Mickey Mouse Club* when she was 11 years old. Not long after, Spears began gaining fame as a pop artist. In January 1999, her song "Baby One More Time" reached the top of the pop charts. Spears has been one of the most successful—and sometimes controversial—solo acts in pop music. Additionally, in 2012, she began appearing as a judge on the popular singing-competition show *The X Factor* (The Biography Channel website, 2013).

In addition to her reputation in her work, Britney Spears has been the subject of much scrutiny due to her extreme personal life which has been threatened by paparazzi and correspondents, especially her married life, children, and her behavior. However, she finally passed through those obstacles and has lived her life better. Firstly, the public seemed to pay attention when Spears found herself in hot water in 2006, after she was caught on film driving her car with her first infant son in her lap. Her parenting skills became a subject of national debate, and she was even rebuked by Transportation Secretary Norman Mineta for her actions. Calling her behavior "irresponsible" and "troubling." Although she was blamed by the public, she responded, "I am a good person and a good mom." She told *People* magazine, "I love my baby more than anything, and as unfortunate an experience as this has been for me and my family, if it brings more attention to child safety then I fully support that." After that, it was known that Spears dealt with an unsuccessful marriage after having

another son. The divorce impacted her greatly and her life began to fall apart, i.e. she became addicted to drugs and then had to spend a difficult time at a treatment center in California. The circumstance became worse when her ex-husband Federline and she were in the midst of a difficult custody battle and Federline sought full physical custody of their two sons. Later, as the pathetic mother, Spears was taken to the hospital for psychiatric evaluation when she refused to return her sons to their father after a court-appointed visit. Eventually, she lost her two kids since Federline received full custody of the two boys. However, not long after that, Spears returned to the spotlight and began to create her art work as a talented artist since then. (The Biography Channel website, 2013).

The story of Spears' life reflects women's lives in the recent period in terms of the fact that women have become more determined to design their own ways of lives, especially the lives involving marriage and children. More women have recently become single mothers with these values. Thus, Spears' life might reflect a typical lifestyle and beliefs of recent feminists as Jean (2007) stated:

If feminism means rising to the top of your professional career and smashing straight through that blasted glass ceiling, if feminism means having sex with who you want, when you want, and having children when it suits you, and having your slimy ex look after the kids while you go out on the town, if feminism really just means freedom for women, then it's clear Britney is ticking all the boxes. Britney is original, fabulous, and most importantly good at what she does. She is a superstar as well as promoting the aims of feminism and therefore I'd like to crown her as my very special, number one, "I don't need permission" Feminist Icon. I just can't wait for her inevitable spectacular comeback. Britney, you rock.

5. Lady Gaga

“Lady gaga: a little bit of a feminist, like I am” (Bauer, 2010).

Lady Gaga, who was born Joanne Stefani Germanotta on March 28, 1986 in New York City, is well-recognized for her outrageous, attention-grabbing performances, outré sense of style as a recording artist, and avant-garde style of dressing herself. Her contributions to the music industry have garnered her numerous achievements. Gaga has been included in Time's annual "The 2010 Time 100" list of the most influential people in the world as well as Forbes' list of the "The World's Most Powerful Celebrities" in the world. Forbes also placed her at number seven on their annual list of the world's "100 Most Powerful Women" (Hello Daily News, 2013).

Apart from her career success, there is controversy about what leads her extremely unique identity. Possibly, one of her influences is the struggles she has encountered in her life. Regarding her life story, Gaga is the eldest of two children of her mother, Cynthia (née Bissett) and her father, Joseph Germanotta, an Internet entrepreneur. She descends from Italian and more distant French-Canadian roots. Although she grew up in the affluent Upper West Side, Gaga reportedly said that her parents came from lower-class families, so her family has worked for everything. Her mother worked eight to eight out of the house, in telecommunications, and so did her father. When talking about high school and academic life, Lady Gaga's said it was very dedicated, studious, disciplined but a bit insecure. Her post- high school experience consisted of her attending the Collaborative Arts Project 21 (CAP21), a musical theatre training conservatory at NYU's Tish School of the Arts. Gaga withdrew from CAP21 at 19, during her sophomore year, deciding to focus on her musical career. Her father agreed to pay for her rent for a year, based on the condition she would re-enroll in school if unsuccessful. As it turned out, Gaga was able to reach

her career peak and not go back to Tish (PMC, 2013). Despite studying at that time, Gaga had to leave it and grab her chance to follow her dream.

Several experts and critics regarded her as a modern feminist (Williams, 2010; Bauer, 2010; Corner, 2012; Halberstam; 2012). For instance, Halberstam (2012) stated: “Lady Gaga, and her beyond-categorization persona, can represent a new form of feminism.” Lady Gaga can be considered as one of the examples of adamant and responsible women who have been the fighters for their dreams without caring about others’ criticism as long as their deeds do not cause anyone trouble. Her values about women are reflected in her songs lyrics.

Being known as a musical icon, Gaga has reflected a wide variety of topics in her songs. For example, *‘The Fame’* reflects the lust for stardom which shows that fame is not always a pleasant thing for women or *‘Born This Way’* includes common themes in Gaga's controversial songwriting about women’s lives, e.g. love, sex, religion, money, drugs, identity, liberation, sexuality, freedom and individualism (Redone, n.d.).

6. Kesha

Kesha is not acting like a man- she is merely exercising power that is traditionally associated with males. Kesha is a “raunch feminist”, the idea that one must conform to a masculine ideal (Levy, 2005), not because she is trying to act like a man, but because she is trying to gain equality in power, despite it being a type of sexual power (Weberman, 2011).

Kesha Rose Sebert was born March 1, 1987 in Los Angeles, California. Her big break came from an uncredited and unpaid cameo on rapper Flo Rida's 2009 No.1 hit "Right Round." Soon after she landed a record contract with RCA and released her first single, "Tik Tok." The party anthem developed quite a following. Her debut

album, *Animal*, reached the top of the charts after its release in January 2010 (The Biography Channel website, 2013).

Before being known as a popular rock star nowadays, Kesha struggled when she was young. Kesha is the daughter of her single mother, Patricia Rose "Pebe" Sebert, a singer-songwriter. Her mother struggled financially while supporting herself, Kesha, and her older brother, Lagan; they relied on welfare payments and food stamps to get by. Kesha says she has no knowledge of her father's identity, and she said that she is not bothered that she does not know who he is. Pebe moved the family to Nashville, Tennessee, in 1991 after securing a new publishing deal for her songwriting. Kesha's younger brother Louis was born shortly after. Pebe frequently brought Kesha and her brothers along to recording studios and encouraged Kesha to sing when she noticed Kesha's vocal talent (Day, 2009).

For Kesha, her mother has been her great idol and supporter for everything in her life. Kesha stated that her mother gave her a very strong sense of who and what she is. She added that her mother is a badass, a strong woman, and a total hippie. Kesha said that her mother taught her that she does not need anybody else to validate anything. Kesha illustrated that when her mother wanted a child, she just had Kesha, she didn't want a man to tell her when and what to do (Day, 2009). Due to the great influence of the strength of her mother who is as strong as a man, Kesha tends to try to conform to a masculine ideal as a 'raunch feminist' (Levy, 2005). This struggle seems to be rooted from her desire to obtain fairness in equality of power between men and women in the society.

Figurative Language

When it comes to the way to interpret song lyrics, there are several common devices which support the song writers' expressions of intended meanings in song

lyrics. Among these devices, figurative language or figure of speech is the one which is used to promote the vividness of those meanings including feminist values.

According to Arp and Johnson (2009), figurative language or figure of speech is any way of saying something or expressing values or beliefs other than the ordinary or most direct way. As well, the role of figurative language is powerful in presenting values or beliefs as Arp and Johnson explains that people can describe what they want to say more vividly and forcefully by applying figurative language than they can by saying it directly and simply.

Similarly, according to Perrine (1977:61), figurative language is broadly defined as any method of saying something in a different way, and it is more narrowly definable as a way of saying one thing and meaning another.

Also, Thorn (2008) explains that figurative language often breaks the rules of usual language since it allows writers or speakers to create more than one aspect of meaning; as a result, readers or listeners need to apply their experience or knowledge of the world so as to understand the meanings or the purposes of the contexts in which the figurative language appears.

From the definition above, it can be concluded that figurative language is a form of expression that moves from its common literal meaning to illocutionary meaning. In other words, figurative language goes beyond the literary meaning of words to achieve a specific effect.

Figurative language is widely used in any form of communication such as in daily conversations, articles in newspaper, advertisements, novels, poems, songs, etc. Figurative language serves a variety of purposes. It is used to clarify meaning, to provide vivid examples, to emphasize, to stimulate associations and emotions, to give life to inanimate objects, to amuse or to ornament. The most important thing is that

they have an essential aesthetic purpose, widening and deepening the range of perception and response to the word of objects and ideas. In other words, figurative language serves to convey thought, feeling and perceptions that cannot be adequately expressed in literal language.

Perrine (1997) suggested four main reasons that lead to effectiveness of the use of figurative language. Firstly, figurative language affords the reader's imaginative pleasure of literary works. Secondly, it is a way of bringing additional imagery into verse, of making the abstract concrete, of making literary works more sensuous. Thirdly, figurative language is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. Finally, it is a way of saying much in brief compass.

Since this study aims to study the expression of meaning of figurative language in song, which is a type of literary work, the researcher has applied the guidelines suggested by Perrine (1997), which focuses on figurative language used in literary work. According to Perrine (1977:61-109), figurative language consists of 12 kinds; they are: simile, metaphor, personification, apostrophe, synecdoche, metonymy, symbol, allegory, paradox, hyperbole/overstatement, understatement, and irony. Additionally, from the preliminary study of 40 songs of 6 leading feminist music icons on the Billboard Hot 100 Chart during the years 2007-2012 which will be used in this study, some other types of figurative language suggested by Straker (2013) including assonance, epizeuxis, polyptoton, proverb, rhetorical question, and parallelism were added to the framework of the study.

1. Simile

Simile and metaphor genuinely have an identical definition. Both of them compare two things that are absolutely different. Simile is the explicit comparison of

two things, indicated by the word or phrase such as like, as, than, similar, resemble or seems (Perrine, 1977:61).

Here is the example of simile taken from Shakespeare in Siswanto (2002: 25):

How *like* a winter hath my absence been

Fom thee, the pleasure of the fleeting year!

What freezings have I felt, what days seen

What old December's bareness every where

By using simile, Shakespeare expresses the coolness of love when he is far from his lover. He compares the absence of his lover with the winter season, when there is only a frozen and dark day.

2. Metaphor

Defining a metaphor is more difficult than a simile; perhaps the most helpful thing to know is when a poet uses metaphor; there is always a comparison at the poet's mind.

This comparison holds merely in the world of imagination. Perrine (1977:61) stated that metaphor and simile is similar. Both of them are a comparison between two things that are essentially unlike. The only distinction between them is the use of connective words. In a simile, the poet uses a connective word, e.g. like, as, than, similar to, resemble or seems while in a metaphor the comparison is implied; the figurative term is substituted for or identified with the literal term. Here is an example of a metaphor taken from Siswanto (2002:28):

You *are* a tulip seen today

But, dearest, of so short to stay
That where you grew scarce man can say

In this stanza, the poet compares his lover with a tulip flower which is beautiful, but also has a short life.

3. Personification

Personification is figurative language that gives an attribute of humans to an animal, an object or a concept.

It is a subtype of a metaphor, an implied comparison in which the figurative term of the comparison is always a human being (Perrine, 1977: 64). The following example is taken from Siswantoro (2002:30):

Flame ate the house.

In this sentence, flame is perceived as a human demonstrating the ability to eat. All of us understand that this activity works for people or animals, but in this sentence, the image of flame is presented as human. Another example is taken from Austen and Howard (2003):

The supposition did not pain her.

The attribute of being human is given to the word ‘the supposition’ despite the fact that it is not a living thing that can pain someone.

4. Apostrophe

Apostrophe is defined as addressing someone absent or something non-human as if it was lively and present and as if it could reply to what is being said (Perrine, 1977:65).

Apostrophe is also a form of personification in which a nonhuman or an animate thing is directly addressed as if it were human or animate. The following example of apostrophe is taken from William Wordsworth in Siswantoro (2002: 32):

Sweet Thames! Run softly till I end my song.

The line above, the poet greets Thames River in London to flow gently until he finishes his song.

5. Synecdoche

Synecdoche is the use of the part for the whole (Perrine, 1977:67). Huttner (2012) divides synecdoche into two parts: they are Pars pro toto and Totem proparte. Pars pro toto is a part for the whole, and totem proparte is when the whole things stand for its part. The following example is taken from Shakespeare in Siswantoro (2002: 32):

Cuckoo, cuckoo! O word of fear

Unpleasing to **a married ear!**

In this poem, the poet uses synecdoche in 'a married ear'. Ear, a part of the human body, represents a man.

6. Metonymy

Metonymy is the use of something closely related to the thing that is actually meant (Perrine, 1977:67). It can be considered that metonymy is the substitution of a word naming an object for another word closely associated with. This example is taken from Tirajoh (1988: 48):

He is addicted to **the bottle**.

It is another way of saying that he drinks too much whiskey, so it is called using metonymy.

Another example is taken from Nordquist (n. d.):

The White House asked the television networks for air time on Monday night.

The White House stands for the President or others who work there.

7. Symbol

Symbol is defined as something that means more than its literal meanings (Perrine, 1977:81). Symbol may be best understood as an implied metaphor. The example is taken from Perrine (1977: 82):

You cannot teach **an old dog** new tricks.

This statement not only talks about a dog itself, but about living creatures of any species and therefore it speaks symbolically. An old dog can be understood as an old man who cannot think like when he was young.

8. Allegory

Allegory is a narrative or a description that has meaning beneath the surface level (Perrine, 1977: 88). In other words, allegory is a description that has other meanings than its literal meanings. The real meaning is different from its description. This example is taken from Aesop's Fables:

The boy fooled his neighbours, not once but twice, that a wolf had threatened to attack him and his flock of sheep. The concerned neighbourhood stormed out of their respective dwellings to bail the boy out of trouble only to realize they have been lied to. When the wolf in actuality comes to attack, the boy's cries for help are rendered futile and the people feign deafness.

Hence, this allegory implies the danger of lies.

9. Paradox

Paradox is an apparent contradiction that nevertheless represents something true. It might be either a situation or statement (Perrine, 1977:101). Also, paradox is a statement that is seemingly a self-contradiction or opposed to what is commonly held to be true, but which nevertheless contains a truth. The following example is taken from Siswantoro (2002:41):

And death shall be no more; each thou shalt die.

For the poet, death will not exist again because death will die, and the poet has slept and will wake up forever, then there will be no more death, and the death has passed by.

10. Hyperbole/overstatement

Hyperbole is a simple exaggeration of truth (Perrine, 1977:102). The following example is taken from Siswantoro (2002: 34):

Why man, if the river were dry
I am able to *fill it with tears*

This is the exaggeration of the poet saying that when the river lacks water, he will fill it with his tears. We know that it is impossible that his tears could fill the river.

11. Understatement

Understatement is saying less than one means. It might exist in what is said or merely in how one says it (Perrine, 1977:102). Understatement is opposite of overstatement. As mentioned above, overstatement is saying more while understatement is saying less than what the words mean. The following example is taken from Putri (2011):

The English poet Thomas Gray showed **no inconsiderable powers** as a prose writer.

This sentence means Gray was in fact a very good prose writer.

12. Irony

Irony is the opposite of what one means (Perrine, 1977: 103); an author employs the device for an ironic effect, letting the reader into the author's confidence. As well, the words imply meaning which is opposite to their usual meaning. Ironic comments may be humorous or mildly sarcastic (McArthur, 1996:532). The following example is taken from Fogelin (2011):

It is a truth universally acknowledged that **a single man in possession of a**

good fortune must be in a want of a wife.

The underlined sentence above is a mention that usually, a woman likes a rich gentleman as a husband despite the fact that not all women hold this belief.

13. Assonance

Assonance is the repetition of vowel sounds across words, particularly in stressed syllables. When a sound is repeated, it creates a pattern and hence the pleasure of recognition. Assonance can also be more subtle, with sounds spread across multiple phrases or sentences and maybe at regular intervals, thus creating additional subtle patterning. Assonance is common in poetry and poetic prose. The following example is taken from Straker (2013):

How **now**, **brown cow**. **Newly cut the yew stuck**, quivering, in the morning **dew**. The pale, **fat man** would **say** that **they** can, but **would** they say that **too**?

The example above contains several patterns of repetition of vowel sounds for the pleasure of recognition.

14. Epizeuxis

Epizeuxis is the repetition of a word with increasing vehemence. Repetition, which is a form of emphasis, coupled with added emotion in the voice makes epizeuxis a very powerful, though simple form of expressing something very vehemently. The example is taken from Straker (2013):

No! No!! No!!! No!!!!

Oh, **my son, my son**, what will you do, my son??

I am **lost, lost, lost** unto the darkening seas.

The example above shows emotional expression through patterns of repetition of a word.

15. Polyptoton

Polyptoton is the repetition of the same word with the same meaning, but in a different way, varying such as case, mood, tense, person, degree, number and gender. In other words, the words with the same root are employed in different parts of a sentence. Repetition emphasizes the message the author wants to send, though simple repetition can be obvious. Polyptoton adds interest and perhaps some concealment by repeating something in different forms. The example below is from Straker (2013):

I love, loved, will always **love** you.

She hated him, despised him, utterly detested him.

Fight the good **fight**.

Love is an **irresistible desire** to be **irresistibly desired**.

The mentioned example shows several collections of words with the same root employed in different parts of sentences such as love, fight, and irresistible.

16. Proverb

A proverb is a short statement that contains wisdom or truth of some kind. Proverbs are often used to explain or point the way towards an effective action. Traditional proverbs contain old wisdom and folk truths that have been honed to teach enduring lessons. The form is also used to frame an important point, utilizing the structure that speaks the truth of known proverbs to imply that the new point is equally true. A proverb is also known as a saying, adage, maxim or sententia. The example below is taken from Straker (2013):

Do unto others as you would have them do unto you.

Time is the greatest healer.

You do not change minds; you facilitate the process whereby people do it themselves.

The mentioned example shows the proverb “Time is the greatest healer.” which means that a painful or difficult situation will seem less bad as time passes.

17. Rhetorical Question

Rhetorical questions are not really questions, but statements given in question format. Public speakers often use rhetorical questions in the middle of speeches. Of course, the audience cannot answer, but the intent is to engage them in thinking and consider what answer they would give if they could. In figures of speech, rhetorical questions are known as *Erotema*. The example below is also taken from Straker (2013):

Is the Pope a Catholic?

Is the sky blue?

Is this a great product?

The example above shows rhetorical questions which are intended to make the listener agree with the speaker as the answer is obviously yes. Even if the listener does not say the word, they will think it. And once they start agreeing they are more likely to keep doing so.

18. Parallelism

Parallelism is the use of repeated patterns in separate parts of a sentence. Repetition of a pattern creates emphasis, multiplying attention to each part referenced and thus the power of the sentence. Pattern repetition can be simple and obvious, making them easy to see. Patterns can also be subtle and overt, making them difficult to perceive. Various forms of parallelism include parallel subjects, parallel objects, parallel verbs and objects, parallel verbs and adverbs, parallel phrases, and parallel sentences. The example below is taken from Straker (2013):

The good that I hear does not match the bad that I see.

He loves to live; I live to love.

I know you lie, I accuse you of lying, I will show you are a liar.

The example above shows parallelism in various forms with parallel noun phrases and parallel sentences.

Previous Studies

In addition to the literature review of theoretical concepts guiding this study, this section presents previous studies regarding feminism reflected in literary works like songs, films, or novels and the use of figurative language applied in literary works such as songs or hymns.

Although these previous studies revealed that feminism has been conveyed through different types of literary works, and they revealed various aspects of findings about figurative language, there was no research on how feminist values have been expressed through figurative language in songs. However, since this study involved the phenomenon regarding feminist values reflected in figurative language in the contemporary American songs, these previous studies were still beneficial for this present study in guiding the addressed research questions of this study. The details of these previous studies were presented as follows:

Feminism has been reflected in many literary works like songs. Several studies concern feminism expressed through songs. For example, Reger (2007) examined how cultural dynamics, especially involving music shape feminist leaders' views. He examined this by interviewing forty-two self-identified young feminists in three different communities including feminist communities in the Midwest, East Coast, and Northwest of the United States, doing participant observations and collecting relevant documents in order to investigate who is seen as articulating contemporary feminism. Two themes emerged based on a series of interviews with feminists in these three different communities. First, most feminists have difficulty identifying leaders visible in their own communities. Second, when asked to identify those who are articulating contemporary feminism, many identify notable music icons such as Ani DiFranco and Kathleen Hanna who have a presence on a national level. Drawing on these findings, he concluded that this phenomenon was a form of 'emotional mobilization', a way of mobilizing a movement's ideology through the use of emotions that empowers young women but does not correlate into wide-scale mobilization or into the development of nationally known leaders. Paradoxically, those individuals who did help empower feminists--popular musicians--avoided the notion of leadership, yet by doing so, they inspired others' participation in and commitment to feminism. From this work, Reger also explained that particularly, music can play a role in the mobilization and creation of collective identities and that musicians play an important role in the various aspects of the feminist movement. He added that the music consumers are attracted not only to the lifestyle of the musicians, but also to the intended messages of songs. It was also found that feminist voices are easily accessible in songs and music.

Similarly, in the present time several recent popular music artists use their songs and performances to influence the masses of people despite their uniquely queer identity and expressions. For example, Lady Gaga's songs and music videos have been gaining much interest from the public, and they have been criticized extensively as shown in the study of Fogel and Quinian (2011). This study explored the work of

Lady Gaga through her music videos, debating whether or not she should be perceived as a symbol of female power. This work began by detailing the overarching themes of Lady Gaga's music videos, including the interconnections of sex, violence, and power. A debate among feminist scholars then followed the question whether or not Lady Gaga should be considered a feminist symbol. The debate revealed that some people believed that Lady Gaga could be considered a feminist symbol since she supported a continuing war against women's bodies by turning violence against women's bodies into a tool of women for revenge against men, by making violence normal, by dehumanizing herself, and by creating unrealistic expectations of female empowerment beyond men.

Apart from the study about feminism reflecting in songs, there are several studies regarding feminism in other literary works or media. For example, Hawkin (2003) investigated the television series 'Sex and the City' and third wave feminism in order to understand third wave feminism in popular culture since popular culture is taken as an indicator of shared values. In order to fully explore how 'Sex and the City' correlated with mainstream, popular versions of feminism, Hawkin conducted two increasingly extensive content analyses. First, he conducted an analysis of a simple sample of twelve popular, non-political magazine articles intended to judge the extent of the representation of women, particularly feminist (self-identified or otherwise). From this examination of popular magazines, Hawkin constructed seven descriptive categories that define pop feminism's vision of feminist women: 1. modernity, 2. aggressiveness, 3. sisterhood, 4. sexual empowerment, 5. self-awareness, 6. possessing power, and 7. choice. The second stage of content analysis consisted of applying these seven categories gained from exploring those magazines to an analysis of values displayed in the characters and narrative of the first three seasons, twelve episodes, of 'Sex and the City'. This television series correspond to each of these seven pop feminist categories; therefore, it was proved to be an excellent example of pop feminism. From the controlled sample of the twelve episodes, all seven categories were present and visible. Hawkin concluded that 'Sex and the City' is a legitimate

third wave feminist voice because although it does not address political issues or academic discourse as feminism stereotypically has in the past, it is positively influencing the lives of women today.

Besides, there have been other studies about feminism reflected in novels. For example, the study of Ofosu (2013) analyzed two of Amma Darko's novels named '*Faceles*' and '*Not Without Flowers*'. Ofosu (2013) identified how Darko uses prose fiction as a vehicle to cross-examine the complexities of the Ghanaian women's lives in relation to culture and gender. Through in-depth study, critical appreciation, and critical textual analysis of the novels, she explored feminist insights into Darko's philosophical reflections on the difficulties of women and girls in contemporary Ghana. This analysis was based on the theoretical assumption that literature is a mirror of society. This theoretical assumption was effective in terms of tendering different perspectives of existential problems and their solutions. It thus interrogated some of the themes in the novels from the Womanist Literary and African Feminists perspectives. The contention is that Darko's novels reflect the nature, causes of, and possible solutions to the numerous feminist issues confronting the contemporary Ghanaian female. Finally, Ofosu concluded that the novels provided important lenses which we could use to better understand some of the core cultural contexts of feminist issues in contemporary Africa as a whole.

Apart from the study about feminism reflected in literary works, the studies about figurative language used in literary works, especially songs have attracted many researchers. For example, Pinichka (2005) studied the purposes of using figurative language in Sir Cliff Richard's top ten songs from 1959 to 2003. Various purposes were identified from the employment of the device of figurative language use in this artist's musical works. Firstly, they are used as ornaments for the songs to impress the audience. For example, Pinichka points out that figurative language used in the song 'Move It' is employed to encourage people to listen to Rock n' Roll, Jazz and Country music. Secondly, different types of figurative language help convey cultural

senses that are demonstrated by the lyricist. For example, in the song ‘Mistletoe and Wine’, the use of metaphor in the statement ‘The child is a king’ is meant to compare the child (i.e. the Christ) with Jesus since he was born in the night which is known as Christmas and has become the religious leader in Christianity since then.

Wisedsak (2011) studied figurative language in the lyrics of the musical compositions of His Majesty King Bhumibol Adulyadej of Thailand. This study was a qualitative research focused on linguistics, which included the figurative language of 30 pieces, written in English, of His Majesty King Bhumibol Adulyadej’s compositions printed in the book “The Musical Composition of His Majesty King Bhumibol Adulyadej of Thailand” (Thasathitnaidoungjai Thai Niran) published by Jitralada School, June, 1996. There were six features of figurative language in this study: personification, simile, metaphor, hyperbole, litotes, and slang. A data analysis was conducted in order to determine the frequency of the usage of figurative language in the songs. The results showed that hyperbole was the outstanding feature used in the musical compositions of His Majesty the King Bhumibol Adulyadej; however, slang was not used. Furthermore, it was also seen that the lyrics of these songs were presented in different ways, for example, in terms of giving human beliefs, philosophy, aesthetic taste concerning human thoughts and nature, and creating a sense of nationalism and royal allegiance.

In addition, there have been other studies about figurative language used in hymns. For example, Dhepanont (2005)’s study regards English language used in Catholic Hymns. The selected Catholic hymns for his study were from the book of Christian songs used by the Redeemer Church in Bangkok. Content analysis was employed in the study. Ten types of figurative language including metaphor, simile, synecdoche, personification, symbol, allusion, apostrophe, alliteration, hyperbaton, and repetition were found. Dhepanont explained that these figurative languages found in the Catholic Hymns in his study were also presented in the teaching of Jesus in the Bible. With this connection, he suggested that the use of figurative language in the

Bible and in hymns were employed to emphasize the key concepts of spiritual truth in which Jesus was trying to transmit to his disciples.

In summary, this literature review has presented chronological pictures of feminism, which has moved from first wave feminism (since the 1700s) to third wave feminism (presently) in order to show the historical background of the feminist movements which reflect social attitudes influencing the role of prominent feminist figures. In connection with the historical description, the researcher summarized the main features of third wave feminism as the guided framework of this study. In addition, brief biographies of the selected feminist music icons to be investigated were presented in order that the insights of their life histories will enhance the analysis of their expressions regarding feminism in their musical works. Finally, the concepts of figurative language suggested by the prominent scholars in the field of literary work were presented as another guided framework of the analysis in this study.

CHAPTER III

RESEARCH METHODOLOGY

The following section discusses the research design of this study, methods and procedures of data collection (i.e. sources of data and sampling method), and data analysis. Verification of analysis is also included.

Research Design

This qualitative study explored the feminist values reflected in contemporary American songs. To address the research questions in the present study, the descriptive and interpretive methods of investigation in this study were mainly based on the framework of content analysis suggested by Miles and Huberman (1994), and Coffey and Atkinson (1996). The theoretical concepts that guide the investigation of this study include the conceptual framework of figurative language (Perrine, 1977; Arp and Johnson, 2009; Straker, 2013), types of figurative language (Perrine, 1977 and Straker, 2013), and four major perspectives of third wave feminism (Mann and Huffman, 2005). The method and procedures of data collection and data analysis were described as follows:

Data Collection

Sources of Data

The sampling method in this study was purposive. The data consists of 42 contemporary American songs of the six leading contemporary music artists including Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha on the Billboard Hot 100 chart during the years 2007 through 2012. The researcher purposively selected the data as described due to a preliminary survey from the Billboard Hot 100 chart during the years 2007 through 2012, the most recent period of the contemporary era.

According to this study, these six major lyricists were identified for creating songs with feminist themes; thus, their songs were selected for the investigation of this study. Especially, these 42 songs clearly reflected feminist values in the most recent period of the contemporary era. All selected lyrics were retrieved from the internet website 'elyrics.net', which has been widely credited by professionals in the field due to the fact that the lyrics on the website were edited several times until visitors agreed that the lyrics were the same as the original versions.

Procedures of Data Analysis

The purpose of this study was to investigate the feminist values reflected in contemporary American songs through figurative language and how those feminist values were expressed through the figurative language.

To address the first and the second research questions, both descriptive and interpretive methods of content analysis (Miles and Huberman, 1994; Coffey and Atkinson; 1996) were employed. The procedures of the analysis of this study were summarized as follows:

1. I identified the parts of lyrics expressing feminist values through figurative language in each unit of analysis (one unit of the data for the analysis was one verse of song lyrics with figurative language which expresses related feminist topics). To note, one verse can express more than one feminist values. For example, from the song 'Give me all your lovin' of Madonna (see Appendix A: the overall lyrics of 42 contemporary American songs with selected verses (underlined), I identified the verse: *'I want somebody to speed it up for me then take it down slow. There's enough room for both.'* which shows values related to feminism expressed through figurative language.

2. I identified the feminist values shown in those lyrics through the process of labeling and coding relevant themes based on the list of “feminist values” (Table 5) drawn from the review of the history of feminism as the theoretical framework of the study (as presented in Chapter 2) as well as from the preliminary survey of song contents. For example, from the mentioned verse of the song ‘*Give me all your lovin*’ of Madonna, I identified the found feminist values and coded them as shown belows:

‘to speed it up for me then take it down slow.’ and *‘enough room for both.’* = ‘Desire (of an individual woman) to be sexually free’ (DIS), ‘Women’s life messiness or non-identity’ (NI) and ‘Women’s self-confidence to express their unconventional identities to the society’ (SC)

After that, I complied the whole 97 verses assigned labels and codes.

3. I developed major categories of feminist themes derived from a preliminary survey of the data (Table 6 which is based on table 5). For instance, the value of ‘*Women’s life messiness or non-identity*’; ‘*Women’s self-confidence to express their unconventional identities to the society*’; ‘*Women’s power to flee from conventional beliefs*’; ‘*Women’s roles as political agencies*’ turned to be the subtheme of the major theme namely ‘*Individualism.*’ The frequency of occurrences of these major themes was counted. To note, there were some repetitive occurrences due to overlapping themes in the selected verses.

4. I identified (through the process of labeling and coding) and describe types of figurative language based on the framework suggested by Perrine (1977) and Straker (2013) that were used to express the meanings of the identified themes (feminist values). For example, from the song ‘*Fuckin’ Perfect*’ of Pink, there was the following verse:

'Don't looking for the critics (be)cause they're everywhere. They don't like my jeans, they don't get my hair.' = 'synecdoche' (SYNE)

I identified the figure of speech '*synecdoche*' which reflected feminist values including '*Struggle (of an individual woman) with conventional beliefs against them*' and '*Women's inferior social status caused by conventional beliefs*' in the verse. A list of the identified types of figurative language with their frequency of occurrences was illustrated in Table 7.

5. To ensure the trustworthiness of the preliminary identification in items 1-4, I selected 30 percent of the identified data for validation by an expert in the field of literary work to gain preliminary agreement prior to further analysis. The example of this process was shown in Appendix B: an example of validation sheets. After gaining 92.50% agreement (Miles and Huberman, 1994), I proceeded to analyze the remaining data. To note, after the validation, I made some adjustment of some themes. To illustrate, the major themes of '*Women's identities*' was adapted in order to suit dimension of social values, so instead of using the term '*Women's identities*', I derived the three characteristics reflecting either identities of women as *groups* or an individual woman including '*Ambition*'; '*Survival*'; '*Pride*' as seen in Table 8. The frequency of occurrences was counted. To note, there were some overlapping occurrences.

6. I made connections between the employment of figurative language and the themes of feminist values. Examples of connection between the relevant preliminarily identified themes of feminist values and the use of figurative language was illustrated in Table 9. For example, the feminist value of '*Ambition*' was expressed through the devices of metaphor, simile, parallelism, paradox, rhetorical question, synecdoche, and epizeuxis. At this point, since metaphor was the most prominent figurative device, the connections of each feminist values and metaphoric symbols (symbolic objects and descriptions) were analyzed. The connection of the 5 main aspects of symbolic

objects and descriptions and the 6 major themes of feminist values was shown in Table 10 (Chapter four).

7. I analyzed how each type of figurative language played a role in expressing the intended meanings of feminist values. For example, metaphor played a role in expressing the six major themes of feminist values based on the basic role of using the shared background knowledge between the lyricists and the audiences in order to create audiences' perception and cognition of intended meaning.

8. I summarized the findings and discussed relevant theoretical concepts derived from the phenomenon of feminist values expressed in contemporary American songs through figurative language.

Table 5 A list of existing themes of feminist values based on the literature review to be used as a preliminary framework for deriving categories of related expressions found in the study

No.	Major features, characteristics, or values of feminism	Codes	Example verses	Frequency (n)
1	Desire (of an individual woman) to be sexually free	DIS	‘Love Game’ (by Lady Gaga): <i><u>Let's have some fun, this beat is sick.</u></i> <i><u>I wanna take a ride on your disco stick.</u></i>	25
2	Desire (of an individual woman) to have unconventional life styles (e.g. dressing, hair style, make-up, etc.)	DIU	‘We are who we are’ (by Kesha): <i><u>Got that glitter on my eyes. Stockings ripped all up the side.</u></i> <i><u>Looking sick and sexyfied. So let's go uh oh.</u></i>	11
3	Struggle (of an individual woman / women as groups) with conventional beliefs against them	SIC/ SGC	‘Raise your glass’ (by Kesha): <i><u>Slam slam oh hot damn.</u></i> <i><u>What part of party don't you understand?</u></i> <i><u>Wish you'd just freak out.</u></i> <i><u>Can't stop coming and hot.</u></i> <i><u>I should be locked up right on the spot.</u></i> <i><u>It's so on right now (it's so fucking on right now.)</u></i>	13/ 3
4	Struggle (of an individual woman / women as groups) with being oppressed by men	SIM/ SGM	‘Give me all your lovin’ (by Madonna): <i><u>Maybe you'll do fine</u></i> <i><u>As long as you don't lie to me</u></i> <i><u>And pretend to be what you're not.</u></i> <i><u>Don't play the stupid game</u></i> <i><u>Cause I'm a different kind of girl.</u></i>	26/ 0

Table 5 (Continued)

No.	Major features, characteristics, or values of feminism	Codes	Example verses	Frequency (n)
5	Pride (of an individual woman / women as groups) in being free from oppression caused by conventional beliefs	PIC/ PGC	‘Fuckin’ Perfect’ (by Pink): <i>Welcome to my silly life.</i> <i>Mistreated, misplaced, misunderstood.</i> <i>Miss 'No way, it's all good', <u>it didn't slow me down.</u></i> <i>Mistaken, always second guessing, underestimated.</i> <i><u>Look, I'm still around.</u></i>	38/ 13
6	Pride (of an individual woman / women as groups) in being free from oppression caused by men	PIM/ PGM	‘Blow Me (One Last Kiss)’ (by Pink): <i><u>I will do what I please, anything that I want. I will breathe, I won't breathe. I won't worry at all.</u></i>	10/ 0
7	Pride (of an individual woman / women as groups) in their ability and success (e.g. in work, financial status, and family)	PIA/ PGA	‘Run the world (Girls)’(by Beyonce): <i><u>Make your cheques come at they neck. Disrespect us no they won't.</u></i>	3/4
8	Women’s self-confidence to express their unconventional identities to the society (e.g. confidence in weird outer appearances and sexual behaviors)	SC	‘Hair’ (by Lady Gaga): <i><u>I just want to be free, I just want to be me. And I want lots of friends who invite me to their parties. I don't wanna change, and I don't wanna be ashamed. I'm the spirit of my Hair, it's all the glory that I bare.</u></i>	125
9	Women’s power to flee from conventional beliefs (e.g. power to have weird life styles, to have free sex, and to dominate the world)	PO	‘Run the world (Girls)’(by Beyonce): <i><u>My persuasion can build a nation.</u></i> Endless power, our love we can devour. You’ll do anything for me.	33

Table 5 (Continued)

No.	Major features, characteristics, or values of feminism	Codes	Example verses	Frequency (n)
10	Women's roles as political agencies (e.g. a representative of female fellows worldwide who desire to be a dominant part of world politics)	PA	'Run the world (Girls)' (by Beyonce): <i><u>I'm repping for the girls who taking over the world. Have me raise a glass for the college grads.</u></i>	6
11	Women's life messiness or non-identity (e.g. weird outer appearances and sexual behaviors)	NI	'We are who we are' (by Kesha): <i><u>I'm just talkin' true. I'm tellin' you about the sh(i)t we do. We're selling our clothes. Sleepin' in cars. Dressin' it down. Hittin' on dudes. Hard.</u></i>	83
12	Women's inferior social status caused by interpersonal relationship	ISI	'Best thing I never had' (by Beyonce): <i><u>So when I think of the time that I almost loved you. You showed your ass and I saw the real you.</u></i>	26
13	Women's inferior social status caused by conventional beliefs	ISC	'Hair' (by Lady Gaga): <i><u>Whenever I'm dressed cool, my parents put up a fight. And if I'm a hot shot, mom will cut my hair at night.</u></i>	4
14	Women's inferior social status caused by oppressive roles of media	ISM	'Piece of me' (by Britney Spears): <i><u>I'm Miss bad media karma. Another day another drama. Guess I can't see no harm. In working and being a mama. And with a kid on my arm. I'm still an exception of panel.</u></i>	3
15	Women's struggle (against social oppression) for life quality	WS	'You and your hands' (by Pink): <i><u>Keep your drink just give me the money. It's just you and your hand tonight.</u></i>	21
	Total			447

Table 6 A list of developed identified themes of feminist values and codes (as derived from the existing concepts from the literature review)

Codes of Sub-themes of feminist values	Major themes of feminist values	Codes	Frequency (n)	Percentage (%)
DIS, DIU, SIC/SGC, SIM/SGM, PIC/PGC, PIM/PGM, PIA/PGA	<u>1.Women's Identities</u>	I	146	100
	WI/ WG			
SC, PO, PA	<u>2.Liberalism</u>	L	77	38.50
SC, PO, PA, NI	<u>3.Individualism</u>	IN	85	42.50
ISI, ISC, ISM, WS	<u>4.Women's inferior social status and struggle for life quality</u>	IS	38	19
	Total		346	201.07

Table 7 A list of types of figurative language employed to express themes of “Feminism”

No.	Types of figurative language	Codes	Example verses	Frequency (n)	Percentage (%)
1	Simile	SIMI	‘Raise your glass’ (by Kesha): <i>you're too school for cool. And <u>you're treated like a fool.</u></i> <i>You could choose to let it go.</i>	18	5.64
2	Metaphor	META	‘Bad Romance’ (by Lady Gaga): <i><u>your psycho.</u> <u>Your vertigo stick.</u> <u>Want you in my room when your baby is sick.</u></i>	230	72.10
3	Personification	PERS	‘Beautiful Liar’ (by Beyonce): trusted him, but when I followed you, I saw you together (I didn't know about you then 'till I saw you with him again). I walked in on <u>your love scene slow dancing</u> (you stole everything how can you say I did you wrong?)	1	0.31
4	Apostrophe	APOS	-	-	-
5	Synecdoche	SYNE	‘Fuckin’ Perfect’ (By Pink): looking for the <u>critics</u> cause they're everywhere. <u>They don't like my jeans, they don't get my hair.</u>	12	3.76
6	Metonymy	METO	-	-	-

Table 7 (Continued)

No.	Types of figurative language	Codes	Example verses	Frequency (n)	Percentage (%)
7	Symbol	SYMB -		-	-
8	Allegory	ALLE -		-	-
9	Paradox	PADO	‘Give me all your lovin’ (by Madonna): The road to <u>hell</u> is paved with <u>good intentions</u> .	10	3.13
10	Overstatement or Hyperbole	OVER	‘Blow me (One last kiss)’ (by Pink): White knuckles and sweaty palms from hanging on too tight. Clenched shut jaw, I've got another headache again tonight. <u>Eyes on fire, eyes on fire, and the burn from all the tears</u> . I've been crying, I've been crying, I've been dying over you. Tie a knot in the rope, trying to hold, trying to hold,	2	0.63
11	Understatement	UNDE -		-	-
12	Irony	IRON -		-	-
13	Assonance	ASSO	‘You and your hands’ (by Pink): Midnight I'm drunk. I <u>don't give a fuck</u> . Wanna dance. By myself. Guess you're <u>outta luck</u> .	3	0.94

Table 7 (Continued)

No.	Types of figurative language	Codes	Example verses	Frequency (n)	Percentage (%)
14	Epizeuxis	EPIZ	‘We are who we are’ (by Kesha): Tonight we're going <u>hard hard hard ha ha hard</u> . Just like the world is <u>our our our ah ah ours</u> . We're tearing it <u>apar par par pa pa part</u> . You know we're superstars. We are who we are.	6	1.88
15	Polyptoton	POLY	-	-	-
16	Proverb	PROV	-	-	-
17	Rhetorical Question	RHET	‘Run the world (Girls)’ (By Beyonce): <u>Who run the world? Girls!</u>	13	4.08
18	Parallelism	PALE	‘Give it to me’ (by Madonna): <u>If</u> there's excitement, put <u>me</u> in it. <u>If</u> it's against the law, arrest <u>me</u> . <u>If</u> you can handle it, undress <u>me</u> .	24	7.52
Total				319	100

Table 8 A list of developed identified themes of feminist values and codes (adapted after validation)

Codes of Sub-themes of feminist values	Major themes of feminist values	Codes	Frequency (n)	Percentage (%)
DIS, DIU } WI/ WG	<u>1.Ambition:</u> Ambition of an individual woman & Ambition of women as groups	A: AWI & AWG	36: 36&0	25.72: 25.72&0
SIC/ SGC, SIM/SGM, } WI/ WG	<u>2.Survival</u> Survival of an individual woman & Survival of women as groups	S: SWI & SWG	42: 39&3	28.77: 27.86%2.05
PIC/PGC, PIM/PGM, PIA/PGA } WI/ WG	<u>3.Pride</u> Pride of an individual woman & Pride of women as groups	P: PWI & PWG	68: 51&17	46.58: 34.93&11.64
SC, PO, PA	<u>4.Liberalism</u>	L	77	38.50
SC, PO, PA, NI	<u>5.Individualism</u>	IN	85	42.50
ISI, ISC, ISM, WS	<u>6.Women's inferior social status and struggle for life quality</u>	IS	38	19
	Total		346	201.07

Table 9 Examples of connection between the relevant preliminarily identified themes of feminist values and the use of figurative language

Relevant preliminarily identified themes of feminist values	Figurative language
Women's ambition	Metaphor, Simile, Parallelism, Paradox, Rhetorical question, Synecdoche, Epizeuxis
Women's life-messiness	Metaphor, Parallelism, Simile, Paradox, Synecdoche
Women's inferior social status and struggle for quality of life	Metaphor, Parallelism, Simile

CHAPTER IV

RESULTS AND DISCUSSION

Feminism and Figurative Language

This chapter reports the results obtained from the analysis of feminism through figurative language in contemporary American songs of six leading contemporary feminist music icons including Madonna, Pink, Beyonce, Britney Spear, Lady Gaga, and Kesha. The following reports and discussions of the results addressing the research questions of this study will emphasize two significant aspects of the investigation. To address the first research question: What are the feminist values reflected in contemporary American songs through figurative language?, the first section regards the overall picture of feminist values that are expressed through different types of figurative language in the songs. To address the second research question: How are those feminist values reflected in contemporary American songs through figurative language?, the second section concerns the roles or impacts of figurative language in conveying feminist values.

1. Feminist values that are expressed through different types of figures of speech in contemporary American songs

This study investigated the contemporary American songs of the six leading contemporary feminist music icons, and the analysis mainly focused on parts of feminist values which are reflected in those songs.

As aforementioned in chapter 3, one unit of the data for the analysis was one verse of song lyrics with figurative language which expresses related feminist topics. The findings revealed that from 41 song lyrics, there were a total of 97 verses

expressing related feminist values. From the overall picture, these feminist values were related to theories of feminism that have gradually evolved through its history; especially, Third Wave Feminism strongly influenced these values. This third wave theory was commonly recognized in four major perspectives, namely 1.) Intersectionality theory (late 1960s - present); 2.) Postmodernist and poststructuralist feminist approaches (early 1980s – present); 3.) Feminist postcolonial theory (1980s – present); 4.) The agenda of younger feminists (1990s – present). Prior to the presentation of the findings, an overview of the 4 major perspectives is summarized in the following section:

The Intersectionality theory believed that various social factors influence women's life and oppression of women. For example, differences of women are judged by different genders, races, classes, abilities, and sexual orientations. However, the identity of women shaped by these social factors was recognized by the society as groups. That is, when they judge a woman, they will judge her as a member of particular social groups, e.g. a member of 'white', 'lesbian', or 'low-class'.

For the Postmodernist and poststructuralist feminist approaches, instead of viewing a woman's identity as a group, they believed that each woman has a unique identity due to unpredictably different factors. Each woman can be free to have an unconventional life. This free view can be even messy, i.e. a woman's identity can be perceived as 'life-messiness' or 'non-identity'.

The Feminist postcolonial theory believed that not only current social factors, but also different historical backgrounds influence women's lives and oppression on women. Although they viewed the identity of women as a group in any specific society like the Intersectionality theory, they focused more on each individual's different historical backgrounds. In other words, women in a group may share common social expression, but their unique life experiences on each individual were strongly taken into consideration as important factors to make them different. As well,

this perspective emphasized that this principle should be applicable to women globally.

With partial influence from the postmodernist and poststructuralist feminist approaches, finally the latest perspective called ‘The agenda of the new generation of younger feminists of the 20th century’ emphasized their values in uniqueness of each individual woman, especially the specifically unique life of current young women which is mainly influenced by specific factors of this era including globalization, urbanization, and media.

From 97 verses with figurative expressions, 146 expressions (100%) reflecting feminist values (feminist themes) found in this study relate to the three basic values related to identities/ roles of women, including 1.) women’s *Ambition* (25.72%), 2.) *Survival* (28.77%), and 3.) *Pride* (46.58%). To note, some expressions contained a combination of feminist values resulting in some repetitive counting of occurrences leading to over 100 percentages of total concurrences. All of these values are presented in women’s roles either as an individual’s identity or as a group’s identity. Furthermore, within these overall pictures of women’s identities/roles (97 verses) based on the theoretical concepts of the mentioned four major perspectives of third wave feminism, three other related common themes of feminist values can also be identified from 200 figurative expressions of 97 verses (100%) namely, 1.) *Individualism* (42.50%); 2.) *Liberalism* (38.50%); 3.) *Women’s inferior social status and struggle for life quality* (19%). Each feminist value (theme) found in the songs has related sub-themes as follows:

Firstly, influenced by different perspectives of third wave feminism, the first three basic values (i.e. women’s *Ambition*, *Survival*, and *Pride*) can be observed in two main dimensions of values of women as a certain group or as an individual. Interestingly, some songs even express these three relevant social values in combination. To illustrate, some songs portray the picture of a woman who was proud

of herself due to her ability of survival from any kind of oppression. Also, some other songs reflect the picture of women who had an ambition to overcome the obstacles which they had faced in their lives. The overall portrayed images of women in the songs seem to be influenced by all of four major perspectives of Third Wave Feminism. For instance, some songs reflect an image of a woman as representative of a group, while some other songs present an image of a woman who is uniquely different from the normal crowd.

Regarding *Ambition*, women who have grown up with various social restrictions may have a strong desire to gain freedom for their lives in different ways. In particular, the finding from the songs in this study obviously showed the values related to *the ambition of an individual woman* (25.72%). Most of these pictures were about an unusual girl's ambition of being free from any rule that forces women to strictly conform to social norms, the common examples include the pictures of a female teenager's ambition of being free from bad relationships with lovers and being oppressed by lovers, and even a reckless lady's dreaming of being the controller in sexual relationship. These pictures were commonly shown in the songs of Lady Gaga, Britney Spears, and Madonna. The following sample piece of lyric illustrates Pink's (one of the six selected feminist lyricists) farewell to her lover.

“I won't miss all of the fighting that we always did, Take it in, I mean what I say when I say, there is nothing left. No more sick whiskey-dick, no more battles for me. You'll be calling a trick, [because] you'll no longer sleep. **I'll dress nice, I'll look good, I'll go dancing alone. I will laugh, I'll get drunk, I'll take somebody home.**”

(Pink- Blow Me (One Last Kiss))

In the lyrics above, Pink could not continue suffering from a bad relationship anymore. This verse shows the strong attitude of a woman who dares to break up with her boyfriend so she can continue her life free from being a victim of her male partner.

It seems that Pink (the lyricist who seems to portray her life story as representative of most women) wishes to portray the picture that after stopping her relationship, she wishes to free herself from suffering by doing anything she wants, living on her own, or even finding a new boyfriend without much care.

Related to the sense of being ambitious to break away from any obstacle in life, women's sense of *Survival* can also be perceived in the songs. Findings showed that the values related to *the survival of an individual woman* (27.86%) were expressed much more frequently than *the survival of a certain group of women* (2.05%). Being integral to the sense of ambition, pictures of an individual woman who struggles to be free from those conventional social oppressions are commonly portrayed; for example, persevering being called good-for-nothing or a loser when compared with ordinary women, and the survival from being taken advantage of by a lover. Among these, several cases of those who are victims of forces of media can be observed, such as survival from being criticized badly about personal life by the media. The feminist music icons who actively portrayed the pictures of *the survival of an individual woman* in their songs include Pink, Britney Spears, Beyonce, and Madonna. The following sample verse of song lyrics presented by Madonna reflects *the survival of an individual woman*—Madonna herself.

“Maybe you’ll do fine. As long as you don’t **lie to me**. And **pretend to be what you’re not**. **Don’t play the stupid game**. [Beause] **I’m a different kind of girl.**”

(Madonna - Give me all your lovin’)

The lyrics above regards Madonna's satire on a new male artist's taking advantage by imitating her artistic styles and using their sexual relationship as a tool to promote his profession. This verse shows Madonna's survival as an individual person. Although she is not as strong as a man in the society, she is brave to protect herself from oppression caused by a man.

When the pictures of *the survival of a certain group of women* were portrayed, they mainly revealed the sense of fleeing from social expectations, especially about being an ideal woman; for instance, the survival from the rules which force women to be neat and submissive. These lyricists seemed to not focus on the sense of survival from the oppression caused by their male partners. The values of *the survival of a certain group of women* were usually illustrated in the songs of Pink and Britney Spears. The following sample verse of song lyrics reflects *the survival of a certain group of women*—a group of women who were forced by social norms to be highly educated in order to be accepted in the society yet were still treated badly. In the song, Pink convinced women to be brave to flee from that restriction and to choose a better way of life.

“So if you're too school for cool. And you're treated like a fool. You could choose to let it go.”

(Pink- Raise your glass)

The said senses of their ambition and survival obviously also lead to the sense of these women's *Pride*. The songs reveal more images of *an individual woman with her pride* (34.93%) than *the pride that belongs to a certain group of women* (11.64%). Most pictures of *an individual woman with her pride* depict the pride of being free from oppression caused by several social factors, especially by conventional beliefs. The first obvious picture reflects freedom from restriction of being an ideal woman. For example, the women in most songs are presented with their pride of being unusual or totally different from others. Second, the picture which is closely connected to this picture is the fact that a woman was proud of being able to end a bad relationship with a selfish boyfriend or husband. The feminist music icons that frequently reflected the pictures of *an individual woman with her pride* in their songs include Beyonce, Pink, and Britney Spears. The following sample verse of song lyrics by Beyonce reflects *the pride of an individual woman*.

“I know you read *the paper - the one that they call a queen*. Every radio [around] the world know me [because] that's where I be (first).”

(Beyonce – Diva)

The above lyrics are about Beyonce’s story of being a diva. This verse describes her pride of being successful in her work; that is, she was proud to be able to reach the highest position of artists at the time.

Similarly, the common pictures of *the pride that belongs to a certain group of women* were about the pride of being able to be equal as men in the society or even superior to them. For example, the women were presented as being proud of being able to live their lives without relying on any man, e.g. earning a lot of money and raising children effectively. Moreover, some women were presented as being proud to become dominant in their sexual relationship. The views of *the pride that belonged to a certain group of women* were often portrayed in the songs of the lyricists including Beyonce, Pink, and Kesha. The following sample verse of song lyrics from Beyonce reflects *the pride of a certain group of women*.

“Boy you know you love it. *How we’re smart enough to make these millions. Strong enough to bare the children.*”

(Beyonce - Run the world (Girls))

The lyrics above are about Beyonce praising the power and potential of women for dominating the world. This verse shows the pride of Beyonce and her female audience as a group of all women who were praised by men due to their ability to earn a lot of money and to raise children. In this verse, Beyonce used ‘we’ to represent women around the world including herself.

Second, within all pictures of the three basic values related to identities/ roles of women (*ambition, survival, and pride*) as aforementioned, two other dominant

American social values of *Liberalism* and *Individualism* were found to be expressed in the songs of the 6 selected feminist lyricists. *Liberalism* refers to the basic freedom that women deserve or proper rights of women to do anything as long as their deeds do not harm anyone else, while *Individualism* refers to uniqueness of women that does not conform to the rigid social system (Mann and Huffman, 2005). The values of *Liberalism* and *Individualism* are closely related. Findings revealed that both of them are commonly seen in three more specific roles of women (subthemes) including 1.) *women's self-confidence* (62.50%); 2.) *women's power* (16.50%); 3.) *women's roles as political agencies* (3%). From the view of *Liberalism*, these three subthemes reflect basic degrees of freedom of women, while from the view of *Individualism*, these three subthemes reflect uniqueness of an individual woman's personality. Especially, some reflect an extreme degree of utmost freedom seen as unpredictable or undefineable spirit of self-described *women's life-messiness* (non-identity or unconventional identity) (41.50%).

Among these four specific roles of women (subthemes) related to *Liberalism* and *Individualism*, the images of *women's self-confidence* are revealed the most in the songs. The common pictures portray their confidence to express their unconventional or even freaky identities through their distinct lifestyles to the society without paying attention to any criticism. For example, they dared to dress oddly with the queer hairstyle and behave distinctly from their peers, and some of them were individually brave to seduce men first or even to have sexual relationships with a stranger without caring about bad criticism from the social community about their weird and unacceptable behaviour. Regarding their love affairs, the songs commonly reveal pictures of women's confidence to protect themselves from being oppressed by people around them, especially lovers. For instance, when women were hurt by their lovers, they dared to decide to end their relationships and begin new, better lives without men, or when they were threatened sexually by male strangers, they dared to fight back by calling for the esteem and courteousness they deserved as women. Among the six contemporary feminist lyricists in the twentieth century in this study, four of them,

namely Pink, Britney Spears, Lady Gaga, and Beyonce appear to demonstrate this sense of women's self-confidence strongly.

Most pictures of women's *self-confidence* were usually accompanied with the pictures of '*women's power*'. It seems to be revealed with their struggles against any kind of threats against women. To illustrate, the findings reveal the images of women gaining power to flee from social norms and to express their desire of being different from traditional women in their lifestyles, especially their changing role in sexual relationships. Besides, the songs portray images of women gaining power to dominate the world. They could earn a lot of money and flourish without men. They are also brave to bring up their children effectively. The pictures of women's *power* were mostly expressed in the songs of Britney Spears, Madonna, and Beyonce. As aforementioned, most pictures of *women's self-confidence* usually accompanied with pictures of '*women's power*' as can be seen in the following sample verse by Beyonce.

“Some women were made but me, myself. I like to think that I was created for a special purpose.”

(Beyonce – Ego)

This verse above reflects the combination of these two values. It shows Beyonce's self-confidence and power to be uniquely individual, i.e. she thought that she was not made like other women. To illustrate, while others were forced to follow social norms, Beyonce did not have to follow any of these rules.

Another verse shows Madonna's self-confidence and power to be free; i.e. she was extremely confident to get the power as a woman to give herself the freedom to seduce a man first and to have a sexual relationship with him without caring about any social codes of conduct that allow women to have a sexual relationship with a man only after a marriage. The challenge of convention breaking spirit seems to signify the sense of power of women in this modern world to equate her social status to that of men or even outweigh it.

“If there’s excitement, put me in it. If it’s against the law, arrest me. **If you can handle it, undress me.**”

(Madonna - Give it to me)

Another facet of *Liberalism and Individualism* in connection with feminist values is seen as *women’s roles as political agencies*. However, this role is expressed less frequently than the other two roles in the songs of the 6 lyricists. It can be hypothesized that although women have begun to gain equal power or more power than men in the society, they still cannot gain leading positions. This phenomenon seems to reflect just the beginning movement of an evolution of feminism in politics in this recent era. Most pictures of women’s roles as *political agencies* observed in the songs concern the view of a woman, instead of a man, as a representative of female fellows worldwide who are ambitious to be a dominant part of world politics. Some other pictures present women’s roles in supporting their fellows who uniquely dare to be a controller in any form of social affair with men including sexual relationships. It is interesting to note that the only feminist music icon who reflected this value in her songs is Beyonce. The following verse shown below portrayed Beyonce’s political views and status as a political agency. In this song, she behaved as the representative of all women around the world who could dominate the world instead of men.

“I’m repping[representing] for the girls who taking over the world. Have me raise a glass for the college grads.”

(Beyonce - Run the world (Girls))

Another verse of a song shows Beyonce’s behavior as political agency to be uniquely individual, i.e. Beyonce cheered other women to be brave to express their love to their beloved men by daring to have unconventional sexual relationships with them despite their female youth and innocence.

“I may be young but I'm ready. To give you all my love! I told my girls you can get it, Don't slow it down, just let it go.”

(Beyonce - Love on top)

In addition, it is observable that some pictures of women's roles in these three aspects in the songs appear to reflect an extreme degree of freedom that is commonly viewed by others as spirit of self called *life-messiness* (non-identity or unconventional identity). For instance, several women individually have their extreme unconventional lifestyle, noticing from their absolutely unique, unusual clothes, make-up, talking style, and behavior, especially sexual behavior. To illustrate, some women individually tried to have an extremely weird pattern of sexual relationships or even tried to play an important role as a mad hunter in love affairs. The values of *life-messiness* were extremely popular among the six feminist music icons (i.e. Pink, Britney Spears, Lady Gaga, Beyonce, Kesha, and Madonna.) The following sample verse of song lyrics reflects this value. It is about the seduction between Madonna and a man. It shows the life-messiness (non-identity) of Madonna who broke the rules of traditional women by giving herself the freedom to have any form of sex with a man whom she liked.

“I want somebody to speed it up for me then take it down slow. There's enough room for both.”

(Madonna - Give me all your lovin')

Lastly, considering the social structures (e.g. law, politics, religion, economy, media, conventional beliefs, and interpersonal relationships), closely connected with the sense of women's survival, there appears another social value regarding *Women's inferior social status and struggle for life quality* (19%). The relevant subthemes of this value include 1.) *women's inferior status caused by interpersonal relationships* (13%); 2.) *women's inferior status caused by conventional beliefs* (2%); 3.) *women's inferior status caused by oppressive roles of media* (1.5%). As a consequence of these

three aspects of social oppression, the fourth subtheme can be commonly observed-- *women's struggle (against social oppression) for life quality* (10.50%). To note, the pictures of the last subtheme are illustrated together with the pictures of each of the first three subthemes.

The most obvious picture revealed in the songs concerns *women's inferior status caused by interpersonal relationships*. They depicted firstly, women being hurt mentally and physically by their lovers, secondly, women being resisted by other people around them due to their unusual or unconventional identities, and women being threatened by male strangers, especially playboys. As a result, these women struggle against their *inferior status caused by interpersonal relationships* in different ways. For instance, when they were hurt by their lovers or their bad relationship with lovers, they just decided to end those relationships and start over with new better lives. When they were threatened sexually by male strangers, especially playboys, they just told those men, "You should treat people who are 'The Same Sex as Your Mom' well. When they were resisted by other people due to their unusual or unconventional identities, they just ignored bad criticism and kept being themselves. The pictures of *women's inferior status caused by interpersonal relationships* were mostly shown in the songs of Pink, Britney Spears, Beyonce, and Lady Gaga. The following verse showed oppression of Pink which was caused by her interpersonal relationship, i.e. while she had been in relationship with her ex-boyfriend, she had suffered due to his bad habits, e.g. Pink's ex-boyfriend's fighting with Pink or his behavior as a drunkard.

"Just when it can't get worse, I've had a shit day (No!) Have you had a shit day? (no!), we've had a shit day (no!) I think that life's too short for this. Want back my ignorance and bliss. **I think I've had enough of this**, (blow me one last kiss). I won't miss **all of the fighting that we always did**. Take it in, I mean what I say when I say there is nothing left. **No more sick whiskey-dick, no more battles for me**. You'll be calling a trick, cause you'll no longer sleep."

(Pink- Blow Me (One Last Kiss))

Another aspect regarding *Women's inferior social status and struggle for life quality* in connection with feminist values is seen as *women's inferior status caused by conventional beliefs*. Most pictures of this subtheme concern the ways women struggle from traditional social restrictions in order to gain more of their self and freedom for a better quality of life. Unfortunately, when these women achieve more success in their uniqueness and freedom in the view of feminists, they are still badly criticized as queer, weird, freaky, unusual, ashamed, and inferior by most members in their society who have been convinced by conventional beliefs from textbooks and religious teachings. Nonetheless, although these women are continually criticized about their life-messiness, they just let those criticisms against them go and keep expressing their true selves and freedom. To illustrate, they fought back the criticism against their unconventional behaviors by proudly showing off their unique identities in the society. The pictures of this struggle were commonly shown in the songs of Pink. In her song, she spoke out loudly or even was satirically against those conventional threats she and her freaky friends had perceived.

“Slam slam oh hot damn. What part of party don't you understand? Wish you'd just freak out. Can't stop coming and hot. I should be locked up right on the spot. It's so on right now (it's so fucking on right now.)”

(Pink- Raise your glass)

The later aspect concerning *Women's inferior social status and struggle for life quality* is *women's inferior status caused by oppressive roles of media*. Nonetheless, the finding revealed only a small number of verses reflecting this phenomenon. It regards the fact that media threatens the personal lives of women, especially female stars. When those women's personal lives were oppressed by the media or when their looks were misconceived publicly due to the media's broadcasting, they just use media as a tool to sincerely expose their real stories to the public. The following sample verse of song lyrics reflects *women's inferior status*

caused by oppressive roles of media. This verse showed the negative role of media on Britney Spears, i.e. her working life and personal life as a mother was violated by the media; she turned to be a never-do-well woman in the public's eye due to the coverage by the media.

“I'm Miss bad media karma. Another day another drama. Guess I can't see no harm. In working and being a mama. And with a kid on my arm. I'm still an exception of panel.”

(Britney Spear - Piece of me)

In conclusion, feminism, which is a system of beliefs regarding freedom against oppression of women, can be observed through the songs of the six selected feminist lyricists in the study. Influenced by American social values, these feminist values can be seen in several dimensions. The first dimension of feminist values is the three basic values related to identities/ roles of women including (*Ambition, Survival, and Pride*). All of these values are presented in women's roles either as an individual's identity or as a group's identity. This dimension tells different stories of women's *ambition* to gain more freedom in life, *survival* from any oppression, and *pride* of overcoming any obstacle in life in terms of an individual woman and a certain group of women. Within the overall pictures of the three basic values related to identities/ roles of women (*ambition, survival, and pride*) based on the theoretical concepts of the four major perspectives of third wave feminism, three other dimensions of feminist values, *Liberalism, Individualism, and Women's inferior social status and struggle for life quality* were found to be reflected in the songs. The pictures of *Liberalism* and *Individualism* found in lyrics mainly concern the ways women struggle from oppression in order to gain more freedom and self-confidence in their lives. This freedom and self-confidence appear in several patterns including *women's self-confidence and power; women as political agencies; or even women's life-messiness* which is the concrete appearance of extreme freedom and self. These pictures of freedom and self often accompany the views of another dimension of

feminist values found in the study which is *Women's inferior social status and struggle for life quality*. For this dimension, the songs reveal the pictures of *women's inferior status caused by several social factors including interpersonal relationships, conventional beliefs, and oppressive roles of media*. The images of the way *women struggle against these social oppressions for better quality of life* are also portrayed in the songs.

2. How those feminist values are reflected in the songs through figurative language: A prominent role and impact of metaphors

As aforementioned, from 41 songs, there are 97 verses that expressed feminist values through figurative language. Based on the conceptual frameworks of Perrine (1977) and Straker (2013), the finding showed that 308 figurative items were used as tools for expressing feminist values in the 97 verses of song lyrics. From those figurative items, although 10 types of figurative devices were found, it is obvious that the most prominent figure of speech employed the most is metaphor (74.68%). Other miscellaneous figures of speech employed, with a total of 28.56%, include 1.) parallelism (7.79%); 2.) simile (5.51%); 3.) rhetorical question (4.22%); 4.) synecdoche (3.90%); 5.) paradox (3.25%); 6.) epizeuxis (1.95%); 7.) assonance (0.97%); 8.) overstatement or hyperbole (0.65%); 9.) personification (0.32%). As can be seen, among these miscellaneous devices, parallelism and simile appear more frequently in those verses than other devices.

Consequently, the investigation on how feminist values in the songs produced by the six lyricists in the study were expressed through figurative language will focus on the role of metaphors. Some additional discussions on the use of parallelism and simile will also be presented.

It is noticeable that despite a large number of figures of speech, the six feminist lyricists chose to employ metaphor the most in their songs to express a

variety of feminist values including 1.) *Ambition* (10.07%); 2.) *Survival* (10.07%); 3.) *Pride* (17.86%) 4.) *Liberalism* (19.16%); 5.) *Individualism* (22.40%); 6.) *Women's inferior social status and struggle for life quality* (8.77%). The first three values are presented in women's roles either as an individual's identity or as a group's identity. The values of *Liberalism* and *Individualism* include attitudes and feelings towards *women's self-confidence and power, women's roles as a political agencies, and their life-messiness*. Besides, the views, attitudes, and feelings towards *Women's inferior social status and their struggle for life quality* can be seen in different aspects including *their inferior social status caused by interpersonal relationships, conventional beliefs, and role of the media and their struggle for life quality*.

The substantial use of metaphor in expressing the said values seems to signal the power of the shared background knowledge between the sender and the receiver (particularly the lyricists themselves and their audiences) to convey the intended meanings. This common shared background knowledge is the vital part which helps the audiences to effectively perceive the intended meanings. In other words, with mutual historical, cultural, philosophical, and linguistic involvement or mutual agreement, these six lyricists appear to succeed well in conveying their ideas, beliefs, attitudes, and feelings regarding roles of women in the society in fighting against oppression of their freedom to their audiences, especially their female fans.

Because of the role of shared background knowledge between the lyricists and their audiences, the lyricists chose to use the device of making indirect comparison between the metaphoric symbols and the messages they want to express. The next section presents evidence of the connection between the metaphoric symbols (e.g. symbolic objects and descriptions of situations and behaviors) and the messages related to their beliefs in feminism. These symbolic objects and descriptions involve the pictures of women's characteristics, behaviors, and social forces against women which can be observed in 5 main aspects including 1.) *sexual activities*; 2.) *unconventional outer appearances of women*; 3.) *women's abilities and success*; 4.) *oppression against women*; 5.) *women's fight against oppression*. These five

aspects are related to six major themes of feminist values and their sub-themes are summarized in the following table:

Table 10 Connection of the 5 main aspects of symbolic objects and descriptions (bolded) and the 6 major themes of feminist values as aforementioned (italicized)

Women's sexual activities	Unconventional outer appearances of women	Women's abilities and success	Oppression against women	Women's fight against oppression
- <i>Ambition; Survival; Pride</i> (Basic values related to women's identities)	- <i>Survival and Pride</i> (Basic values related to women's identities)	- <i>Pride</i> (Basic values related to women's identities)	- <i>Women's inferior social status and struggle for life quality</i>	- <i>Women's inferior social status and struggle for life equality</i>
- <i>Liberalism</i> (self-confidence; power)	- <i>Liberalism</i> (self-confidence; power)	- <i>Liberalism</i> (self-confidence; power)		- <i>Survival and Pride</i> (Basic values related to women's identities)
- <i>Individualism</i> (self-confidence; power; life-messiness)	- <i>Individualism</i> (self-confidence; power; life-messiness)	- <i>Individualism</i> (self-confidence; power)		

The following section discusses how these symbolic objects and descriptions convey feminist values.

1.) Symbolic objects and descriptions involving '*sexual activities*'

Several of these six lyricists portray various symbolic pictures that involve sexual activities between men and women in various contexts in their songs. These sexual activities seem to be devices used to signal their unconventional behaviors or

personalities. The following verses presented in the songs exemplify the comparison between the metaphoric symbols and these feminist values.

Song I: 4 Minutes (by Madonna)

Song's background: This song is about the seduction between a woman (presented by Madonna) and a man. For them, like other young people these days, life is short and full of bad conditions, (i.e. social oppression). Humans need to preserve their spiritual freedom and sexual relationships symbolize this freedom.

Verse 1(Madonna said to a man):

‘I want somebody to **speed it up for me then take it down slow. There's enough room for both.**’

Verse 2 (Madonna said to a man):

‘Time is waiting. We only got four minutes to **save the world.** No hesitating. Grab a boy.’

From the first verse, we can see that Madonna employs two symbolic descriptions. The first one is ‘speed it up then take it down slow’ which means to have pleasurable sexual activity and the second one is ‘enough room for both’ which means there is enough area for a man and a woman for having sexual activity. These descriptions seem to symbolize her audacity in asking for a sexual affair from her male partner insistently. Her behavior is unlike the normal practice of general women, but expresses her *confidence and power* in terms of equality between men and women and her strong identity as a woman. From the second verse, again we can notice that Madonna employs a symbolic description ‘save the world’ which means to have sexual intercourse, which is seen as the way to save human's spiritual lives from other social problems nowadays. This idea seems to be a new philosophy of women who try to flee from social forces against women. Sexual affairs have become one of their

tools to release themselves from conventional rules. Besides, this idea shows the unconventional identity of women which signals the values of *uniqueness (individualism) and freedom (liberalism)* of women.

Song II: Love game (by Lady Gaga)

Song's background: This song is about a love game in which a woman (represented by Gaga) seduces a man. In this love game, the woman uses a kiss and a sexual affair to convey both a natural instinct of human's desire and a spiritual freedom of sensation that she values.

Verse (Gaga said to a man):

'Let's have some fun, this beat is sick. I wanna **take a ride on your disco stick.**'

From this verse, we can see that Gaga employs three symbolic descriptions. The first one is having some 'fun' which means sexual enjoyment, and the second one is 'disco stick' which means a sexual organ of a man. She also uses the last symbolic description 'take a ride on your disco stick' which means a woman wants to be a starter and a controller in this sexual activity. These descriptions seem to symbolize her audacity of persuading her male partner to take part in a passionate sexual affair. Her hasty behavior in this sexual activity is for fulfilling her instinctive sexual need. It absolutely breaks conventions but reflects her *confidence, power, and freedom* in terms of equality between men and women, especially in the story involving a sexual relationship. This means that not only men, but also women have a right to satiate themselves with a sexual affair openly. Additionally, Gaga (as a character of 'a woman' in the song) even plays the role as a leader of a game of sexual affair. This strongly unconventional behavior which shows extreme *life-messiness and freedom* of a woman might promote women's superior status in the society, at least in a sexual affair.

Song III: Blah blah blah (by Kesha)

Song's background: This song is about Kesha being annoyed by a man who continually tries to seduce her in a bar. Finally, she solves this problem by suggesting to him that they have sex in the back of the bar.

Verse (Kesha said to a man):

'Boy come on **get your rocks off**. Come **put a little love in my glove box**. I wanna **dance with no pants on**. **Meet me in the back with the jack and the jukebox**. So cut to **the chase kid**. [Be]Cause I know you don't care what my middle name is. I wanna **be naked**. But your wasted.'

From this verse, we can see that Kesha employs several symbolic objects. The first group is 'your rocks', 'my glove box', and 'the jack and the jukebox' which represent sexual organs of a man and a woman, and the second group is the chase kid and a little love which mean sexual activity. She also uses several symbolic descriptions of behaviors. The first group is 'get your rocks off', 'put a little love in my glove box', and 'meet me in the back with the jack and the jukebox' which is how a woman suggests to a man to have sex with her in the back of the bar. The second group is dance with no pants on and be naked which mean the starting point of sexual activity. In this scene of the song, instead of being a sexual victim who refuses a man's aggressive sexual behavior or flees from it, she dares to respond to his sexual need openly (even in a public place). This unexpected behavior shows a woman's absolute *power* to be a controller in this sexual game. This unusual behavior also shows her *individualism*, i.e. unique bravery in sexual activity to gain *freedom*, *confidence*, and superior status which constitutes a new identity over other ordinary women. This degree of *individualism* can be seen as *life-messiness* of modern women.

In summary, it can be observed that the use of sexual activities as symbolic descriptions and objects in those songs presented by the six feminist artists reflect the changing role of women in promoting their *ambition*, *survival*, and *pride* which shape

the identity and feminist values related to *liberalism and individualism* as being equal to men.

2.) Symbolic objects and descriptions of '*unconventional outer appearances of women*'.

Several of these six music artists illustrate various symbolic pictures that involve unconventional outer appearances of women in various contexts in their songs. These symbolic objects and descriptions seem to be the devices to reflect the values of survival, pride, individualism, and liberalism among women in modern society. The following verses presented in the songs exemplify the comparison between the metaphoric symbols and these feminist values.

Song I: Ego (by Beyonce)

Song's background: This song is about a woman (represented by Beyonce) who is vulnerable in love and desires to be loved back by her lover like other women; however, she has a strong ego in the same way as men. This includes the ego in love relationships; thus, when she is treated unfairly, she is brave to decide to end her relationship with a man and then live on her own.

Verse (Beyonce said):

'Some women were made_ but me, myself. I like to think that I was created for a special purpose.'

From this verse, we can see that Beyonce employs two symbolic descriptions: 'Some women were made' and 'I was created for a special purpose.' which mean that while other ordinary women were controlled to be prototypically ideal women who have to follow traditional rules of the society, especially in the case of love relationships, normal women often follow men's desire; however, this woman was brought up to be different. No one can control her. She has her unique choice of

life and she chooses to end the relationship with a man when treated badly. These descriptions seem to symbolize her *pride* of her own unconventional identity (*life-messiness*) which breaks social conventions (*survival* from conventional beliefs) and can upgrade her own status as a different lady. This new identity also shows her *individualism* (uniqueness) and *liberalism* (freedom) over other ordinary women.

Song II: We are who we are (by Kesha)

Song's background: This song is about a woman (represented by Kesha) releasing herself with her friends. They dress and act differently from others. They are so messy and crazy in others' views, but they do not care about it. 'Just be yourself' is their motto.

Verse (Kesha said:):

'Got that glitter on my eyes. Stockings ripped all up the side. Looking sick and sexified. So let's go uh oh.'

From this verse, we can see that Kesha employs a symbolic description 'Got that glitter on my eyes. Stockings ripped all up the side. Looking sick and sexified.' which means that a woman dresses oddly and wears extraordinary make-up before going hang around with strange friends who are considered as unusual in others' views. While other lyricists talk about uniqueness of women in terms of sexuality, Kesha chooses to use these descriptions to talk about the unusual personality of women in terms of outer appearances (*life-messiness*) which link to the values of *individualism and liberalism* which is noticeable in American society and may become the future trend of Americans.

Song III: Raise your glass (by Pink)

Song's background: This song is about a woman (represented by Pink) releasing herself with friends in the party. She and her friends are usually considered as freaks; however, they do not care about those criticisms and keep their uniqueness.

Verse (Pink said:):

‘Party crasher. Panty snatcher. Call me up if you a gangster.’

From this verse, we can see that Pink employs symbolic objects: ‘party crasher’, ‘panty snatcher’, and ‘a gangster’ which refer to a woman and her friends who behave outrageously without caring about bad criticism they might receive. In addition to talking about the unusual personality in terms of the weird outer appearances of these women (*life-messiness*), Pink talks about unusual, odd, or unconventional behaviors of women which show the values of *individualism and liberalism* which is also remarkable in American society.

To sum up, it can be observed that the use of unconventional outer appearances of women as the symbolic descriptions in those songs is aimed to reflect a changing identity of women, which is considered one way of their *survival* against being controlled by traditional beliefs. Their having unusual outer appearances in these songs is another way of expressing their extremeness in terms of *individualism and liberalism*. These unconventional expressions usually come with their *pride* of being able to break social restrictions. These women with outcast characteristics are proud of being different from ordinary women. They gain *confidence and power* to give themselves unlimited *freedom* of choices of life as long as their choices do not harm others’ rights.

3.) Symbolic objects and descriptions involving '*abilities and success of women*'

Several of these six music icons show various symbolic images that involve *abilities and success of women* in various contexts in their songs. These *abilities and success of women* seem to be devices to reflect women's equality and social acceptance which is commonly compared to men's. The following verses presented in the songs exemplify the comparison between the metaphoric symbols and these feminist values.

Song I: Run the world (Girls) (by Beyonce)

Song's background: This song is about Beyonce (as a representative of women) showing the image of women's power and potential beyond men for dominating the world.

Verse I (Beyonce said:):

'Make your cheques come at they neck. Disrespect us no they won't.'

Verse II (Beyonce said:):

'I'm repping for the girls who taking over the world. Have me **raise a glass for the college grads.'**

From the first verse, we can see that Beyonce employs a symbolic description 'Make your cheques come at they neck. Disrespect us no they won't.' which means when women show their ability of earning a lot of money, they will be able to be accepted and respected by men. From the second verse, we can see that she also employs a symbolic description 'raise a glass for the college grads' which means to celebrate for success of a group of women which can lead other women to earn

status in the society. These two descriptions show a new identity of women which is full of *pride* of their financial success and *power* to dominate the world instead of men. This new identity is a signal of changing social values towards the female gender.

Song II: Diva (by Beyonce)

Song's background: This song is about a famous woman's (represented by Beyonce) story of being a diva. It includes both her way to succeed in work and struggling with some negative events accompanying fame such as bad rumors about her.

Verse (Beyonce said):

'I know you read the paper - the one that they call **a queen**. Every radio round the world know me cause that's where I be (first).'

From this verse, we can see that Beyonce employs a symbolic object 'a queen' which means a woman whose ability and talent are commonly praised by people around the world as a result of media promotion. This object shows another example of a woman who is full of *pride* of her success in work and talent which is accepted by people around the world. This example seems to inspire other women to follow her way to success.

In conclusion, it can be observed that the use of abilities and success of women as the symbolic descriptions in those songs reflect the fact that when compared with women in the past, women nowadays can gain more equality to men and acceptance and respect from people in the society. The upper status of this kind of women makes them gain more freedom (*liberalism*), and their abilities and success make them different from other ordinary women (*individualism*). We can notice that women are proud of their work and financial success, or even success in dominating the world which used to be a power of men. They also gain confidence and power to

use their success to make other women earn better status in the society, especially to be accepted by men.

4.) Symbolic objects and descriptions involving '*oppression against women*'

Several of these six feminist music icons draw various symbolic pictures that involve oppression against women in various contexts in their songs. These portrayals of this social oppression against women seem to be the devices to reflect women's inferiority due to several factors in the society. The following verses presented in the songs exemplify the comparison between the metaphoric symbols and these feminist values.

Song I: Fuckin' Perfect (by Pink)

Song's background: This song is about a woman's (represented by Pink) bad personal experience about being oppressed by others in the society due to her unconventional identity, yet she can live her imperfect life happily.

Verse (Pink said):

'Welcome to my silly life. **Mistreated, misplaced, misunderstood. Miss 'No way, it's all good'**

From the verse above, we can see that Pink employs a symbolic description of being 'Mistreated, misplaced, misunderstood' which means that a woman with an unconventional identity is usually depressed by others in the society in several ways, i.e. they are treated badly, they have to accept their improper social status, and they are misunderstood as unusual people. Also, she uses a symbolic object 'Miss 'No way, it's all good'' which refers to a woman with nontraditional identity who is usually considered by other people as a woman who cannot live happily or successfully. These objects and description show another example of *inferiority of a woman* who is

oppressed *by conventional beliefs* of most people, i.e. this kind of women is insulted and resisted by common people in the society due to their unusual outer appearances, behaviors, or thoughts.

Song II: Piece of me (by Britney Spears)

Song's background: This song is about a woman's (represented by Britney) experience of being oppressed by media. She is greatly criticized about her work and personal life.

Verse (Spears described):

'I'm **Miss bad media karma**. Another day another drama. Guess I can't see no harm. In working and being a mama. And with a kid on my arm. I'm still **an exception of panel**.'

From the verse above, we can see that Spears employs two symbolic objects: 'Miss bad media karma' and 'an exception of panel' which mean a famous woman's life which is threatened by media practice. She is criticized badly by the media as a silly and guilty person in the public's view. These objects and description show another example of *inferiority of a woman with fame* whose personal life is threatened *by media practice*, i.e. people around the world misconceive her as a good-for-nothing woman due to the media's portrayal.

Song III: You and your hands (by Pink)

Song's background: This song is about a woman (represented by Pink) and other girls being sexually threatened by a man in the pub. While she and other girls have fun on their own, a group of men tries to molest them. Finally, she just suggests those men to masturbate themselves.

Verse (Pink described):

‘In the corner with your boys, **you bet up five bucks. To get at the girl** that just walked in.’

From the verse above, we can see that Pink employs a symbolic description ‘you bet up five bucks. To get at the girl’ which means that a woman is going to be a sexual victim of a bad male group despite the fact that she just came to the pub to entertain herself. This description shows another example of *women’s inferiority caused by oppression from interpersonal relationship*. In this case, a woman encounters sexual oppression which accompanies an interpersonal relationship between a male stranger and herself in a public place of amusement.

To conclude, it can be observed that the use of pictures of oppression against women as the symbolic descriptions in those songs reflect various kinds of social threats against their lives. These include oppression related to interpersonal relationships, conventional beliefs, and media practice. These types of symbols help reflect social beliefs in *women’s inferiority in the society*. In people’s eyes, women tend to be viewed as social victims.

5.) Symbolic objects and descriptions involving ‘*women’s fight against oppression*’

Several of these six feminist lyricists depict various symbolic pictures that involve women’s fights against oppression in various contexts in their songs. These symbolic objects and descriptions seem to be devices to reflect the strength of women’s minds and their wisdom that accompany their survival from social oppression. The following verses presented in the songs exemplify the comparison between the metaphoric symbols and these feminist values.

Song I: You and your hands (by Pink)

Song’s background: This song is about a group of girls who come to a pub for fun but are sexually threatened or molested by a group of men. Among other

common girls, the strongest lady (represented by Pink) dares them to masturbate themselves.

Verse (After being sexually threatened by a man, Pink said to that man):

‘Keep your drink, just give me the money. It's just **you and your hand** tonight.’

From the verse above, we can see that Pink employs a symbolic object ‘you and your hand’ which means masturbation-- Instead of allowing a man to sexually oppress her, the woman recommends him to masturbate. This description shows another example of a *woman's fight against or survival* from oppression from an interpersonal relationship. In this case, a woman encounters sexual oppression from a group of male strangers who consider her as a sexual victim. In order to peacefully avoid being their sexual victim, she responds to their threat by recommending that they masturbate.

Song II: Blow me (One last kiss) (by Pink)

Song's background: It is about Pink's farewell to her boyfriend since she could not stand suffering from their bad relationship and his bad behavior.

Verse (Pink said to a man):

‘**I won't miss all of the fighting that we always did.** Take it in, **I mean what I say when I say there is nothing left.** **No more sick whiskey-dick, no more battles for me.** You'll be calling a trick, cause you'll no longer sleep.’

From the verse above, we can see that Pink employs symbolic descriptions: ‘I won't miss all of the fighting that we always did.’, ‘I mean what I say when I say there is nothing left.’, ‘No more sick whiskey-dick, no more battles for me.’ These phrases mean that the woman determinedly decides to stop her suffering from this bad relationship and suffering from being oppressed by her drunken boyfriend. She does

not want to be his victim anymore. This description shows another example of *a woman's fight against or survival* from oppression caused by an interpersonal relationship. In this case, the woman encounters physical and mental oppression caused by her male lover. In order to avoid being a victim of this bad relationship, she decides to end this relationship and live without this awful partner.

Song III: Give me all your lovin (by Madonna)

Song's background: This song is about Madonna's satire on her new male partner. He is an artist who tries to take advantage of her by imitating her artistic styles to upgrade his social position. Besides, he also uses their sexual relationship as a tool to promote his profession.

Verse (Madonna said to a man):

'Maybe you'll do fine. As long as you don't lie to me. And pretend to be what you're not. **Don't play the stupid game. Cause [Beause] I'm a different kind of girl.**

From the verse above, we can see that Madonna employs two symbolic expressions. The first one is 'the stupid game' which refers to the man's tricky plan that tries to imitate her artistic styles and uses his sexual relationship with her as a tool to promote his profession. The second expression is 'a different kind of girl' which refers to a woman who does not allow anyone to take advantage of her. Although she is not as strong as a man in the society, she is brave to protect herself from oppression caused by a man. These objects and descriptions show another example of *a woman's fight against or survival* from oppression caused by an interpersonal relationship. In this case, a woman encounters a man who tries to use a sexual relationship with her to exploit her unfairly. In order to avoid becoming his victim, she just warns him that unlike other women, she is strong and will not allow any man to cheat on her easily. When she is treated inequitably, she is ready to fight back fearlessly.

In conclusion, it can be observed that the use of women's fight against oppression as the symbolic objects and descriptions in those songs include their struggle with being sexual oppressed by a male stranger, being physically and mentally oppressed by lovers, and being taken advantage of unfairly by male partners. Although these women's lives are threatened greatly, they insist to fight against this inequality, and they are *proud* of their abilities and wisdom to protect themselves from these social threats.

To sum up, as can be observed in the sample verses of the songs with metaphoric symbols above, it is evident that metaphor is a powerful figurative device. This is because the power of shared background knowledge between the lyricists and the audiences. This background knowledge helps enhance the effectiveness of making indirect comparisons to convey the messages of feminism.

In addition to the discussion on the use of metaphor, the following section also discusses the use of simile since this device was also employed more than 5 percent to express feminist values in the songs of the six feminist lyricists. The use of simile in this present study reflects six major feminist values (themes) which are similar to those that are expressed via the use of metaphor. Those feminist values include 1.) Ambition (0.32%); 2.) Survival (0.65%); 3.) Pride (0.97%); 4.) *Liberalism* (1.62%); 5.) *Individualism* (1.62%); 6.) *Women's inferior social status and struggle for life quality* (0.65%). Simile is a figurative device of making direct comparison between an intended meaning and an object of representation by using signal words (e.g. like, as, than, similar, resemble, or seem) for those representations. It can be observed that certain comparisons appear to have an impact on promoting a perception and understanding (cognition) of the intended messages involving feminist values. In the present study, it is noticeable that those comparisons usually have a common characteristic—there is a comparison between the common concepts and the common symbolic objects or descriptions which are known among people. The following

verses presented in the songs exemplify the comparison between these common symbols and feminist values.

Song I: Hold it against me (by Britney Spears)

Song's background: This song is about a woman (represented by Britney) seducing an unacquainted man in a pub. She tries to do everything to convince him to have a sexual relationship with her in order to fulfill her sexual need.

Verse (Spears said to the man):

'Cause [Because] you feel like *paradise*, I need a vacation tonight, so if I said I want your body now, would you hold it against me?'

From the verse above, we can see that Spears employs a simile to make the direct comparison of 'you' and 'paradise'. The connection of 'you' and 'paradise' can be well perceived among audiences since 'paradise' is a common symbolic object which is known among people as human desire, especially desire of a sexual affair (lust). When 'you' (a character of a male stranger) is connected with 'paradise', it conveys the sense of a woman's ambition of making a stranger fulfill her sexual need without any concern about any social tradition. This illustrates an image of a unique woman who values herself as a man who is socially accepted to play the role as an initiator of sexual intercourse. This unusual behavior exemplifies a modern woman's value of having *self-confidence and life-messiness (individualism) and freedom (liberalism)*.

Song II: We are who we are (by Kesha)

Song's background: This song is about a woman (represented by Kesha) releasing herself with her unusual friends. They dress and act distinctly from others. Although they are considered by others as a messy and crazy group, they do not care about it. 'Just be yourself' is their motto.

Verse (Kesha said to their friends):

'Tonight we're going hard hard hard ha ha hard. Just like the world is our our our ah ah ours. We're tearing it apar par par pa pa part. You know we're superstars. We are who we are.'

From the verse above, we can see that Kesha employs a simile to make a direct comparison of 'Tonight we're going hard' and 'the world is ours'. The connection of 'Tonight we're going hard' and 'the world is ours' can be well perceived among audiences since 'the world is ours' is a common saying that expresses the feeling of having utmost freedom. When this concept of 'the world is ours' is connected with 'Tonight we're going hard' which is the symbolic description of sense of enjoyment, it can be observed that the verse gains impact of showing these women's *ambition* of being absolutely free to be uniquely different from others (i.e. having utmost *freedom* to have their own *life-messiness*). This implies their social values in *individualism and liberalism*.

Song III: Raise your glass (by Pink)

Song's background: This song is about a woman (represented by Pink) releasing herself with friends at a party. She and her friends are usually considered as freaks; however, they do not care about this criticism and keep their uniqueness.

Verse (Pink said to their friends):

'So if you're too *school* for cool. And *you're* treated **like a fool**. You could choose to let it go.'

From the verse above, we can see that Pink employs a simile to make the direct comparison of 'you', 'a fool', and 'school'. The connection of 'you', 'a fool', and 'school' can be effectively perceived among audiences since 'a fool' is a common symbolic object which is known among people as a silly person which is the result of school limiting freedom of thought. When this concept of 'a fool' and 'school' are connected with 'you', it can be observed that this verse shows this modern woman

struggling against conventional beliefs such as the value in knowledge normally gained from schooling. This song seems to portray a picture of a woman's attempt to break away from traditional social constraints.

To sum up, as can be observed in the sample verses of the songs with simile above, it is evident that there appears to be two patterns of direct comparisons; the connection between the common symbolic objects of representations and the certain ideas that lyricists want to express and the connection between the common symbolic descriptions of representations and the certain ideas that lyricists desire to convey. Both of them make vividness of the expressions of intended meaning of feminist values.

Lastly, besides the uses of metaphoric device and simile, parallelism was also employed more than 5 percent in the songs in this present study. However, while metaphor and simile convey feminist values (intended meaning) in the verses of songs based on the use of shared background knowledge, parallelism is a figurative device which makes use of repetition of several patterns of linguistic structures in the verses to help strengthen the sensation of those values in order to help the audiences perceive them easily. Interestingly, similar to the use of metaphor and simile, the use of parallelism reflects six major feminist values (themes) through the verses of songs of the six lyricists. Those feminist values include 1.) *Ambition* (0.97%); 2.) *Survival* (0.65%); 3.) *Pride* (1.62%); 4.) *Liberalism* (2.27%); 5.) *Individualism* (1.95%); 6.) *Women's inferior social status and struggle for life quality* (0.97%). As can be observed in the sample verses of the songs with parallelism, the repetition of structures (to emphasize the messages) was found mostly at the beginning of the verses as can be seen in the following sample verses.

Song I: Tik Tok (by Kesha)

Song's background: This song is about a woman's (represented by Kesha) messy life. Kesha behaved uniquely different from ordinary women. To illustrate, she

usually goes to parties, dances with friends, drinks and gets drunk without worrying about negative criticism about her improper behaviors.

Verse (Kesha said):

‘Ain’t got a care in world, but got plenty of beer. Ain’t got no money in my pocket, but I’m already here.’

From the verse above, we can see that Kesha employs a repetition of the sentence structure ‘Ain’t got ...in ...but...’ to highlight the sensation of her unique characteristic. To illustrate, this verse with parallelism shows another example of a modern woman’s sense of life-messiness (individualism). For example, she just drinks a lot despite the fact that she has no money without any care about social criticism.

Song II: Blow me (One last kiss) (by Pink)

Song’s background: This song is about a woman’s (represented by Pink) farewell to her lovers since she cannot resist suffering from this lover anymore.

Verse (Pink said):

‘I think I finally had enough. I think I maybe think too much. I think this might be it for us (blow me one last kiss).’

From the verse above, we can see that Pink employs the repetition of the sentence structure ‘I think ... ’ to emphasize the sensation of her determined decision to fight against the oppression caused by this interpersonal relationship. This repeated message help strengthen the spirit of survival of a modern woman from social oppression. After enduring with suffering from a bad love life, Pink is brave to decide to free herself by ending this relationship by herself.

Song III: Give it to me (by Madonna)

Song's background: This song is about a woman (represented by Madonna) releasing herself at a party. There, she tries to persuade a male stranger to dare to free himself too, especially involving a sexual affair.

Verse (Madonna said):

'If there's excitement, put me in it. If it's against the law, arrest me. If you can handle it, undress me.'

From the verse above, we can see that Madonna employs the repetition of the conditional sentence structure 'If..., ...me(...)' to promote the sense of persuasion that she wants to convey to a man to take part in a sexual affair with her. Instead of just taking a passive role of an ordinary woman in a sexual affair, she gives herself the freedom to confidently play the role as a starter in this sexual relationship with an unknown man. All in all, using this device, the lyricist can also express a modern woman's sense of life-messiness and self-confidence (individualism) even in sexual intercourse with freedom (liberalism).

To sum up, as can be observed in the mentioned sample verses of songs, it is evident that the use of parallelism is another kind of figurative language that can effectively create the perception of feminist values to their audiences.

All in all, the overall findings in this present study reveal that six major feminist values are expressed in the verses of songs of the six feminist lyricists. These include the themes of 1.) *Ambition*; 2.) *Survival*; 3.) *Pride*; 4.) *Individualism*; 5.) *Liberalism*; 6.) *Women's inferior social status and struggle for life quality*. These feminist values are commonly expressed through three common figurative devices—1.) metaphor; 2.) simile; 3.) parallelism. Especially, the device of using shared background knowledge through metaphor which was employed the most seems to show the most effective impact. The metaphoric symbols (symbolic objects and descriptions) observed in 5 main aspects including 1.) *sexual activities*; 2.) *unconventional outer*

appearances of women; 3.) women's abilities and success; 4.) oppression against women; 5.) women's fight against oppression) are related to the six major themes of feminist values and their sub-themes. The discussion on the theoretical implications of these values and their connection with various perspectives of third wave feminism and roles of the six lyricists will be presented in the next chapter.



CHAPTER V

CONCLUSION AND RECCOMENDATIONS

This chapter consists of three main sections. The first section presents a summary of the findings of this study regarding feminist values which are reflected in contemporary American songs of the six feminist lyricists (Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha) through figurative language and the prominent role and impact of metaphor and two other common figurative devices (simile and parallelism) which are employed to express those feminist values in the songs. Secondly the related discussion of theoretical implications is included. The final section presents recommendations for further studies.

Summary of the Findings

This present study firstly aimed to identify feminist values which are reflected in contemporary American songs of six feminist lyricists through figurative language. The classification of feminist values found in the songs is based on the main theoretical framework suggested by Mann and Huffman (2005).

To address the first research question, “What are the feminist values reflected in contemporary American songs through figurative language?”, findings in the songs of the six lyricists firstly revealed three basic characteristics that have shaped women’s identities/ roles in this era, namely 1.) *Ambition* to gain more freedom; 2.) *Survival* from any social oppression; 3.) *Pride* of overcoming any obstacle in life. These three basic values are presented in women’s roles either as an individual’s identity or a group’s identity. Furthermore, within these overall pictures of women’s identities/ roles based on the theoretical concepts of the four major perspectives of third wave feminism, three other common themes of feminist values can be identified, namely 1.) *Liberalism*; 2.) *Individualism*; 3.) *Women’s inferior social status and*

struggle for life quality. These six feminist themes can be seen in several dimensions (subthemes).

More specifically, these feminist themes can be observed in several dimensions (subthemes). Firstly, most pictures of *women's ambition* found in the findings mainly concern women's desire to gain more freedom in life (36%). Most pictures of *their survival* portrayed in the songs mainly regards women's struggle from any social oppression (42%), and most pictures of *their pride* illustrated in the songs mainly involve women's pride of overcoming any obstacle in life (68%). The pictures of *an individual woman* portrayed with these three themes (88.51%) are revealed much more frequently than the pictures of *a certain group of women* portrayed with those themes (13.69%). Besides, regarding the influence of the four major perspectives of third wave feminism suggested by Mann and Huffman (2005), these senses of freedom (*Liberalism*) and self (*Individualism*) appear in several patterns including *women's self-confidence and power*; *women's roles as political agencies*; or even *women life-messiness* which is the concrete appearance of the extreme senses of freedom and self. These pictures of freedom and spirit of self often accompany the views of the last theme of feminist values found in the study-- *Women's inferior social status and struggle for life quality*. For this theme, the songs reveal the pictures that show dimensions of *women's inferior status caused by several social factors* including *interpersonal relationships*, *conventional beliefs*, and *oppressive roles of media*. Meanwhile, the images that show how *women struggle against these social oppressions for better quality of life* are also portrayed in the songs.

To address the second research question, "How are those feminist values reflected in contemporary American songs through figurative language?", the analysis is based on the connection of the mentioned conceptual frameworks of the four major perspectives of Third Wave Feminism suggested by Mann and Huffman (2005), and theoretical description and types of figurative language suggested by Perrine (1977)

and Straker (2013). In this study, it is obvious that the most prominent figure of speech employed to reflect major feminist values presented above is metaphor. In addition to the substantial use of metaphor, the use of simile and parallelism (which are employed more than 5 percent to express the feminist values in the songs) are observed.

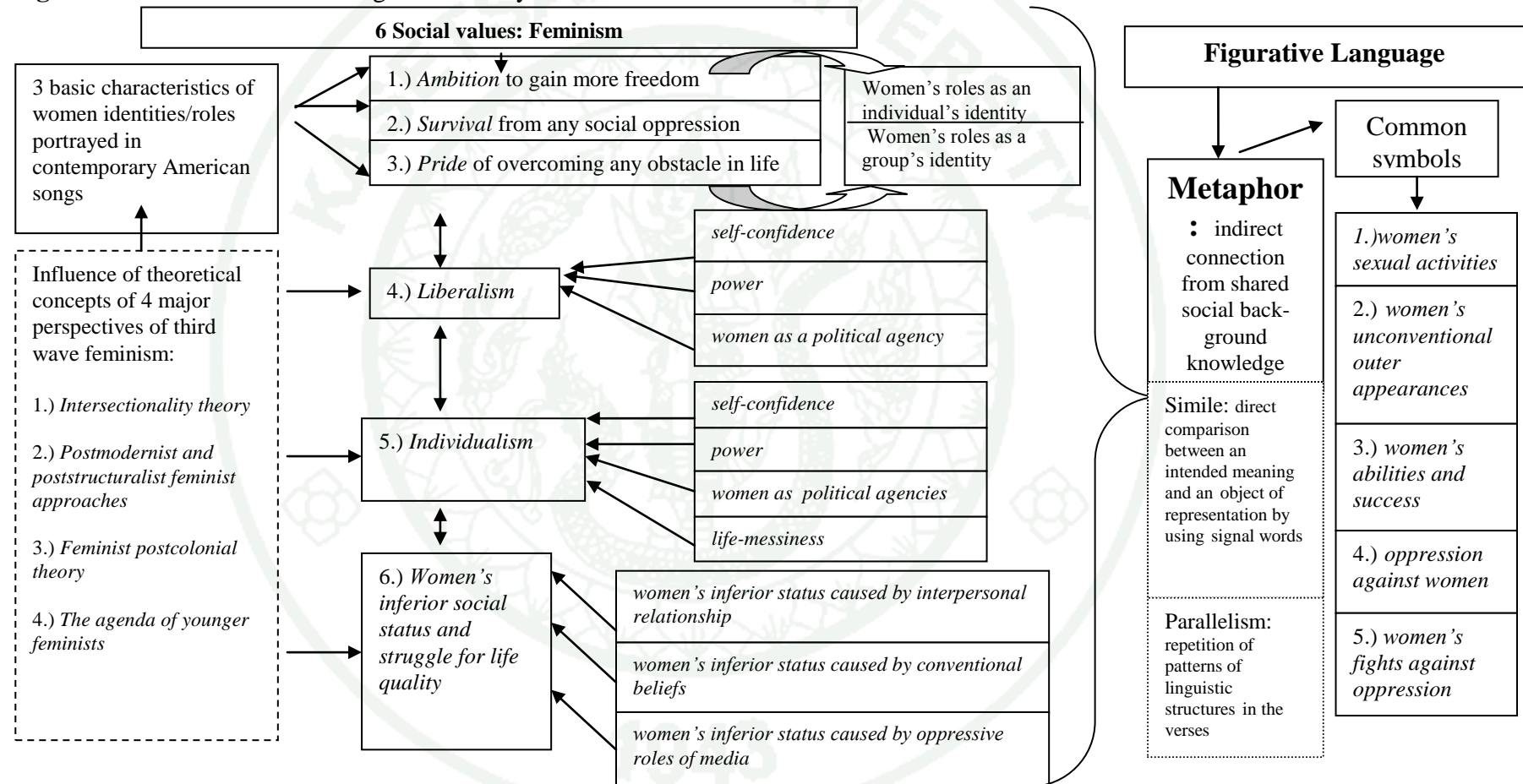
Firstly, it can be observed that metaphor plays a powerful role in conveying intended messages regarding feminist movement in this era because of its basic role of shared background knowledge between the sender and the receiver (particularly the lyricists themselves and their audiences). In other words, the audiences are led to perceive and understand all of these feminist values through metaphoric expressions. To illustrate, the six feminist lyricists choose to use the device of making indirect comparisons between the metaphoric symbols (symbolic objects and descriptions) and the messages they want to express in relation to feminism. These symbolic objects and descriptions involve the pictures of women's characteristics, behaviors, and social forces against women which can be described in 5 main aspects including 1.) *sexual activities*; 2.) *unconventional outer appearances of women*; 3.) *women's abilities and success*; 4.) *oppression against women*; 5.) *women's fight against oppression*. These five aspects are related to the four major themes of feminist values and their subthemes. More specifically, pictures about the use of *sexual activities*, *unconventional outer appearances of women*, and *women's abilities and success* are used as symbols to reflect the lyricists' beliefs and attitudes in women's identities/roles related to their *Ambition*, *Survival*, and *Pride* in connection with the social views of *liberalism*, and *individualism*; whereas, the values of *Women's inferior social status and struggle for life quality* can be seen in the pictures of women's fight against oppressions for a better quality of life.

Similarly, the use of two devices of simile and parallelism in this present study reflects the same 6 major feminist values (themes). While metaphor works on the impact of the indirect comparison between the metaphoric symbols and the underlying

messages, simile works on the impact of direct comparison between an intended meaning and an object of representation by using signal words (e.g. like, as, than, similar, resemble, or seem) for those representations. As appearing in the present study, it is noticeable that those comparisons usually have a common characteristic—there is a comparison between the common concepts and the common symbolic objects or descriptions which are known among people. However, while metaphor and simile convey the feminist values (intended meaning) in the verses of songs based on the use of shared background knowledge, parallelism is a figurative device which makes use of repetition of several patterns of linguistic structures in the verses to help strengthen the sensation of those values in order to help the audiences perceive them easily.

In conclusion, for clarity, all findings in this study can be summarized in the conceptual diagram shown in figure 1 in the next page:

Figure 1 Connection of all findings in the study



From the conceptual diagram finally developed as shown in figure 1, it could be seen that the findings firstly revealed that the six major themes of feminist values and their sub-themes were found. To illustrate, in fact, the first three major themes (*Ambition, Survival, and Pride*) were derived from the 3 basic characteristics of women identities or roles obviously portrayed in contemporary American songs. When considering from theoretical concepts of 4 major perspectives of third wave feminism, these characteristics could reflect either an identity of an individual woman or an identity of women as groups. Additionally, the three other feminist themes (*Liberalism, Individualism, and Women's inferior social status and struggle for life quality*) and their sub-themes were derived in connection with main features of theoretical concepts of 4 major perspectives of third wave feminism. The overall pictures of these feminist values were found to be illustrated through the use of figurative language. Particularly, *metaphor* turned to be the most prominent device which could work effectively based on the shared background knowledge between the lyricists and the audiences. Especially, the five main aspects of metaphoric symbols were found to connect to the mentioned six feminist themes. Besides, the two other devices including *simile* and *parallelism* were also employed to express the same six themes of feminist values.

Discussion of Theoretical Implications

For the theoretical implications, findings in this present study suggest that the values related to feminism have been so influential that the six lyricists have made great attempts to convey them to other female fellows who share similar contemporary life styles in this twentieth century in their songs. Their attitudes have been influenced by the evolution of feminism, which has been developing throughout the past centuries, and has transformed itself into the four major perspectives of third wave feminism-- 1.) Intersectionality theory (late 1960s - present); 2.) Postmodernist and poststructuralist feminist approaches (early 1980s – present); 3.) Feminist postcolonial

theory (1980s – present); 4.) The agenda of younger feminists (1990s – present). This phenomenon leads to the exploration of this study. The following part discusses pictures of the six major themes of feminist values found in the study in connection with the influences of the four major perspectives of third wave feminism and roles of the six feminist lyricists who have promoted these social rules.

1. The Influences of Third Wave Feminism in the Contemporary Values in Women's Identities/ Roles: *Ambition, Survival, and Pride* in Their Struggles against Social Oppression

The first three themes of feminist values found in the study are basic values related to the identities/roles of women which include the aspects of women's *ambition, survival, and pride* of both an individual woman and of a certain group of women. These values of women have been influenced by the three main perspectives of Third Wave Feminism. While the *Intersectionality theory* considers these three values in connection with the identity of women as members of social groups, two other perspectives (*Postmodernist and poststructuralist feminist approaches* and *The agenda of younger feminists*) view these women's values as the qualities of each individual woman. It is noticeable from the findings that most of the six lyricists promote pictures of an individual woman portrayed with these values much more frequently than pictures of a certain group of women portrayed with the same values. This high degree of individualism, which began in the 1980s, seems to be outstanding characteristic of modern people in the society. It is observable that Madonna and Lady Gaga most frequently illustrate pictures of *an individual woman's ambition* of being free from any social rule. This seems to be because Madonna is one of the pioneers who wanted to campaign for women being free from social restrictions, and Lady Gaga is an artist who behaves so queerly to strongly support this campaign. As well, Pink is the only artist who frequently shows the pictures of *an individual woman's survival* from the limitations of her life due to the forces of traditional rules. This

seems to be because Pink's life experiences mostly involve various patterns of struggles, e.g. struggles from family conflicts and norms of practice. Besides, Beyonce is the only artist who rarely faced any big problem in life, i.e. she has a happy family and succeeds in work and love, yet she still perceives other women who encounter experiences of being oppressed in the society; thus it is not surprising that she was the lyricist who most frequently presented pictures of *an individual woman's pride* of being free from being oppressed by social factors, especially conventional beliefs. To note, this present trend of valuing women's identities as an individual fighter may be more strongly witnessed in the future movement.

2. The Influences of the Third Wave Feminism in the Contemporary Values in Women's Liberalism and Individualism

Although the values of *Liberalism* and *Individualism* involve similar beliefs in *women's self-confidence* and *power* and *women as political agencies*, they have been influenced by the 4 major perspectives of Third Wave Feminism. To illustrate, most songs reflect women's desires of real freedom, which is the basic belief of *Liberalism*. Nevertheless, a large number of songs not only portray this basic social value of feminism but also express the extreme desire of utmost freedom in any way seen as their *life-messiness*. Although their basic struggles for their desire, i.e. *Liberalism* have been rooted from all of the four major perspectives of Third Wave Feminism, only the perspectives of *Postmodernist and poststructuralist feminist approaches* and *The agenda of younger feminists* have strongly influenced the spirit of an individual's *life-messiness*. Coming to this era, it is noticeable that most lyricists most frequently emphasize portraying pictures of women's desire of *life-messiness*. It can be also observed that their shared messy-life backgrounds influence their shared beliefs in this value. On the other hand, with fewer struggles in life and more confidence, Beyonce focuses more on *women's self-confidence*. She expresses her determination to gain real freedom women deserve. To note, other social values such

as *women's power* and *their roles as political agencies* are also occasionally described; for instance, Beyonce still strongly supports women to be political agencies to gain more equality in the society despite having a perfect and simple life background. All in all, these six lyricists have reflected the strong desires of people in modern times to be liberated and express their individuality, and it seems that this degree of their desires can be more influential in the future feminist movement

3. The Influences of Third Wave Feminism in the Contemporary Values in Women's Social Status

Finally, the six lyricists appear to loudly reflect the contemporary social attitudes regarding *Women's inferior social status and their struggles for life quality* (including pictures of 1.) *their disadvantages caused by interpersonal relationships* with their lovers, strangers and any other people in the society; 2.) *their difficulties caused by conventional beliefs*; 3.) *their problems caused by oppressive roles of media and their struggle for life quality.*) The first two common views of their disadvantages and their struggle for life quality have been seen as being mainly influenced by the *Intersectionality theory* since the 1960s, a time which systematic oppression against women caused by law, politics, religion, economy, and other common conventional beliefs was brought to the public's attention. These two views are found to be frequently expressed in the songs of Pink and Britney Spears. This may be due to the common experiences of social unfairness both lyricists have shared. Besides, Spears strongly echoes the third common view of *their problems caused by oppressive roles of media and their struggle for life quality.* These social conflicts seem to be influenced by the beliefs of *The agenda of younger feminists* since the 1990s which is the starting point of globalization, urbanization, and media industries. Spears herself has often been threatened by paparazzi and correspondents. In brief, it can be noted that these six lyricists try to voice against social oppression in women's status caused by industrialized society in this modern era.

In conclusion, all of the four major perspectives of Third Wave Feminism since the 1960s have greatly influenced these six lyricists' life backgrounds and attitudes. Consequently, their attitudes are reflected in their songs as tools of the feminist movement. Interestingly, individualism can be seen as integral to other women's values (e.g. *women's ambition, survival, pride, confidence, power, their roles as political agencies, and their life-messiness*) despite the fact that some pictures of women as one of the social institutions (women as a group) still appear in the songs in this present study. This results from the dramatic development of *Individualism* in American society since the 1980s. Overall, it seems to be possible that the contemporary songs in the near future will become the resource for a new generation of women to keep promoting the spirit of their individualism in fighting against social oppression in any form to earn equality in the society. Not only American women but also women in other countries will be more active to call for more of their proper rights and status. For example, we may see the songs in the next centuries portray the images of each woman playing a role as an absolutely powerful controller in several events (e.g. in the workplace, their absolute abilities and success, in love relationships or family in terms of their absolute leadership and responsibilities, in communities in terms of their absolute unconventional outer appearances and behaviors).

Besides, it is evident in the study that the possible means of conveying voices of the feminist movement can effectively be transcended to the female society in the present generation through literary work; in particular, songs can transcend messages of feminism through the use of figurative language powerfully.

Lastly, the main findings of the present study are supported by some previous studies (Hawkin, 2003; Pinichka, 2005; Reger, 2007; Fogel and Quinian 2011; Wisedsak, 2011; Ofosu, 2013) and vice versa. For example, Reger (2007) found in his study that feminist voices are easily accessible in songs and music. Also, he explained that musicians play an important role in the various aspects of the feminist

movement. To support his study, it is found in this present study that six major themes of feminist values can be observed as the intended messages of the contemporary songs of the six contemporary feminist music icons. Especially, feminist values found in this study including women's power, confidence, and life-messiness, especially values involving sexual relationship were similar to values reported in some studies. For example, the values of modernity, sexually empowerment, self-awareness, possessing power, and choice found in Hawkin (2003)'s investigation on T.V. series. Finally, the role of figurative language in expressing feminist values found in this present study obviously seems to support major findings of Pinichka (2005) that different types of figurative language help convey cultural senses that are demonstrated by the lyricist. However, while other previous studies of other literary genres (Dhepanont, 2005; Wisedsak, 2011) found a wide range of figurative devices expressing various social values, the present study found that metaphor is the only one prominent device which was used to express feminist values. As aforementioned, in conveying feminist values to the audiences, shared background knowledge between the lyricists and the audiences seems to be the most essential features.

Recommendation for Further Research

This study is limited to the purposively selected 42 contemporary American songs of the six leading contemporary music artists (Madonna, Pink, Beyonce, Britney Spears, Lady Gaga, and Kesha) on the Billboard Hot 100 chart from 2007 through 2012. To provide additional insight into the recent trend of feminist values expressed through figurative language in contemporary American songs, a further study can expand into a wider range of songs in other time periods, particularly songs in the near future. Additionally, because the understanding of social values are shaped by socio-cultural backgrounds of the senders and receivers of messages, future study can expand to investigate comparative perception of American audiences and Non-American audiences in those feminist values in the American songs.

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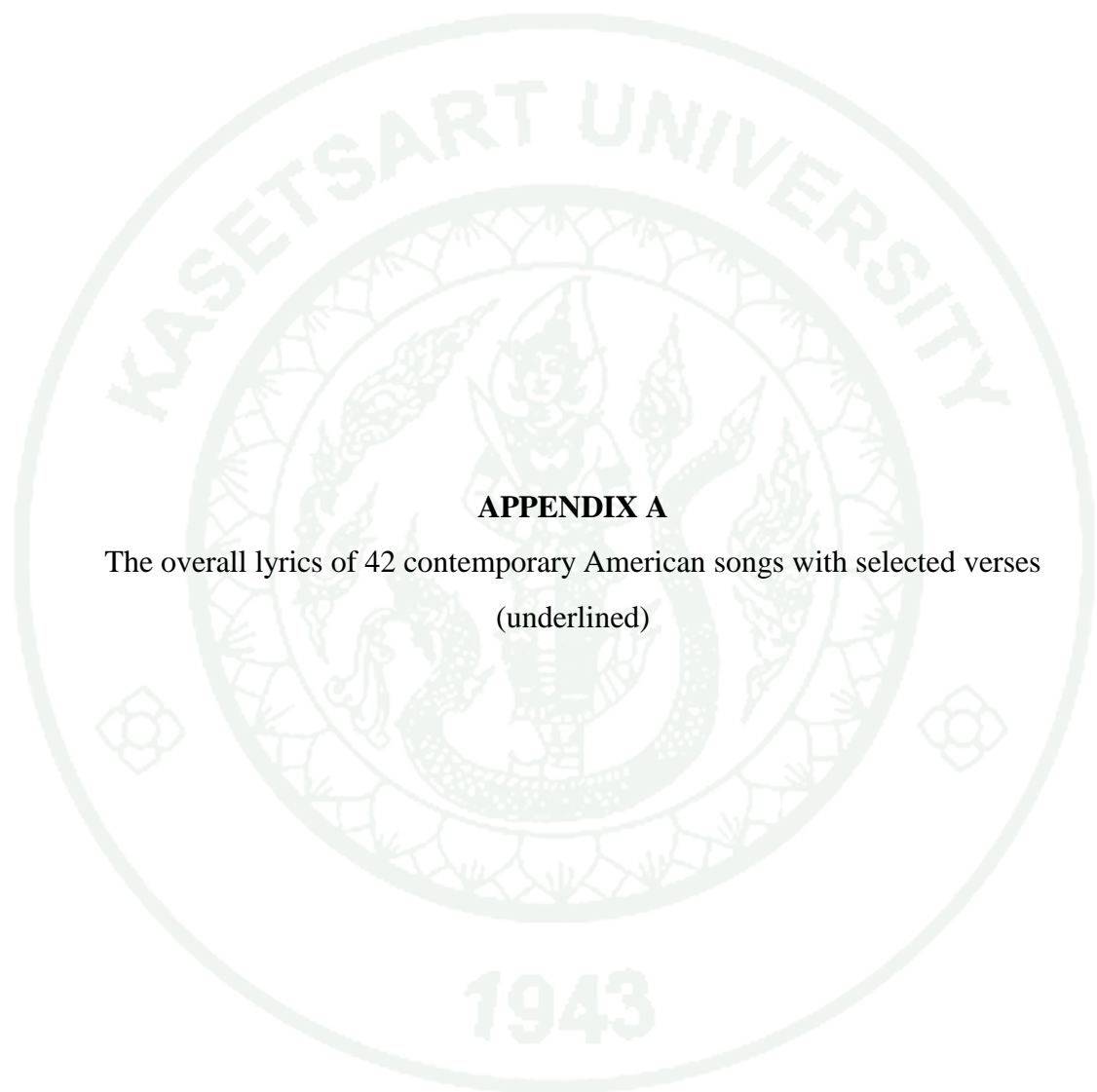
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APPENDICES



APPENDIX A

The overall lyrics of 42 contemporary American songs with selected verses
(underlined)

Appendix A: the overall lyrics of 42 contemporary American songs with selected verses (underlined)

1.) 'Give Me All Your Luvin' by Madonna

L-U-V Madonna

Y-O-U You wanna

I see you coming and I don't wanna know your name

L-U-V Madonna

I see you coming and you're gonna have to change the game

Y-O-U You wanna

Would you like to try?

Give me a reason why

Give me all that you got

Maybe you'll do fine

As long as you don't lie to me

And pretend to be what you're not

(CHORUS)

Don't play the stupid game

Cause I'm a different kind of girl

Every record sounds the same

You've got to step into my world

Give me all your love and give me your love

Give me all your love today

Give me all your love and give me your love

Let's forget about time

And dance our lives away

L-U-V Madonna

Y-O-U You wanna

Ke L-U-V Madonna

Keep trying don't give up, it's if you want it bad enough

L-U-V Madonna

It's right in front of you, now tell me what you're thinking of

Y-O-U-You wanna

In another place, at a different time

You can be my lucky star

We can drink some wine

Burgundry is fine

Let's drink the bottle every drop

(CHORUS)

Don't play the stupid game
 Cause I'm different kind of girl
 Every record sounds the same
 You've got to step into my world
 Give me all your love and give me your love
 Give me all your love today
 Give me all your love and give me your love
 Let's forget about time

And dance our lives away

(BRIDGE)

Give all your love boy
 You can be my boy
 You can be my boy toy
 In the nick of time
 I can say a sicker rhyme
 Cause it's time for a change like a nickel or an ore
 I'm Roman
 I'm a Barbarian
 I'm Conan
You were sleeping on me
You were dozen
Now MOVE !!!
I'm goin' in

You have all the L-U-V
 I gave you everything you need
Now it's up to Y-O-U
Are you the one, shall we proceed?

Some on swags
 Known you to this
 It's supersonic , bionic , uranium hit
 So I break em off tricks
 And pray that it sticks
 I'm a say this once yeah
 I don't give a shi*

(CHORUS)

Don't play the stupid game
 Cause I'm a different kind of girl
 Every record sounds the same
 You've got to step into my world

Give me all your love and give me your love
 L-U-V Madonna
 Give me all your love
 Give me all your love and give me your love
 Y-O-U You wanna
 Give me all your love and give me your love
 Give me all your love today
 Give me all your love
 Give me all your love and give me your love
 Let's forget about ime
 And dance our lives away

2.) **'4 Minutes' by Madonna**

I'm outta time and all I got is 4 minutes, 4 minutes, hey
 I'm outta time and all I got is 4 minutes, 4 minutes, hey
 I'm outta time and all I got is 4 minutes, 4 minutes, hey
 I'm outta time and all I got is 4 minutes, 4 minutes, hey

Come on boy, I've been waiting for somebody
 To pick up my stroll, pick up my stroll
 Well, don't waste time, give me a sign
 Tell me how you want to roll, how you want to roll

I want somebody to speed it up for me
Then take it down slow, there's enough room for both
 Girl, I can handle that, you just gotta show me where it's at
 Are you ready to go? Are you ready to go?

If you want it, you already got it
 If you thought it, it better be what you want
 If you feel it, it must be real
 Just say the word and I will give you what you want

Time is waiting, we only got 4 minutes to save the world
 No hesitating, grab a boy, grab a girl
 Time is waiting, we only got 4 minutes to save the world
 No hesitating, we only got 4 minutes, 4 minutes

Keep it up, Kidz Bop, hey
 You gotta get in line, hop
 Tick tock, tick tock, tick tock

Sometimes I think what I need is a you intervention, yeah
 And you know I can tell that you like it
 And that's good by the way that you move, ooh, hey

The road to heaven paved with good intentions, yeah
 But if I die tonight at least I can say I did what I wanted to do
 Tell me how 'bout you?

If you want it, you already got it
 If you thought it, it better be what you want
 If you feel it, it must be real
 Just say the word and I will give you what you want

Time is waiting, we only got 4 minutes to save the world
No hesitating, grab a boy, grab a girl
 Time is waiting, we only got 4 minutes to save the world
 No hesitating, we only got 4 minutes, 4 minutes

Keep it up, Kidz Bop, hey
 You gotta get in line, hop
 Tick tock, tick tock, tick tock

Keep it up, Kidz Bop, hey
 You gotta get in line, hop
 Tick tock, tick tock, tick tock

3.) **'Give It 2 Me' by Madonna**

What are you waiting for?
 Nobody's gonna show you how
 Why work for someone else
 To do what you can do right now?

Got no boundaries and no limits
If there's excitement, put me in it
If it's against the law, arrest me
If you can handle it, undress me

Don't stop me now, don't need to catch my breath
 I can go on and on and on
 When the lights go down and there's no one left
 I can go on and on and on

Give it to me, yeah
 No one's gonna show me how
 Give it to me, yeah
 No one's gonna stop me now

They say that a good thing never lasts
 And then it has to fall
 Those are the the people that did not
 Amount to much at all

Give me the bassline and I'll shake it
Give me a record and I'll break it
There's no beginning and no ending
Give me a chance to go and I'll take it

Don't stop me now, don't need to catch my breath
 I can go on and on and on
 When the lights go down and there's no one left
 I can go on and on and on

Give it to me, yeah
 No one's gonna show me how
 Give it to me, yeah
 No one's gonna stop me now

[Pharrell:]
 Watch this

Get stupid, get stupid, get stupid, don't stop it (what?)
 Get stupid, get stupid, get stupid, don't stop it (what?)
 Get stupid, get stupid, get stupid, don't stop it (what?)
 Get stupid, get stupid, get stupid, don't stop it

Get stupid, get stupid, get stupid, don't stop it
 (to the left, to the right, to the left, to the right)
 Get stupid, get stupid, get stupid, don't stop it
 (to the left, to the right, to the left, to the right)
 Get stupid, get stupid, get stupid, don't stop it
 (to the left, left, right, right, left, left, right, right)
 Get stupid stupid stupid stupid stupid stupid stupid...
 (left, left, right, right, left, left, right, right)

Don't stop me now, don't need to catch my breath

I can go on and on and on
When the lights go down and there's no one left
I can go on and on and on

Give it to me, yeah
 No one's gonna show me how
 Give it to me, yeah
 No one's gonna stop me now

You're only here to win
 Get what they say?
 You're only here to win
 Get what they do?
 They'd do it too
 If they were you
 You done it all before
 It ain't nothing new

You're only here to win
 Get what they say?
 You're only here to win
 Get what they do?
 They'd do it too
 If they were you
 You done it all before
 It ain't nothing new

Give it to me, yeah
 No one's gonna show me how
 Give it to me, yeah
 No one's gonna stop me now
 Give it to me, yeah
 No one's gonna show me how
 Give it to me, yeah
 No one's gonna stop me now

Give it to me

4.) 'Blow me (One last kiss)' by Pink

White knuckles and sweaty palms from hanging on too tight
Clenched shut jaw, I've got another headache again tonight
Eyes on fire, eyes on fire, and they burn from all the tears

I've been crying, I've been crying, I've been dying over you
Tie a knot in the rope, tryin' to hold, tryin' to hold,
But there's nothing to grasp so I let go

I think I've finally had enough, I think I maybe think too much
 I think this might be it for us (blow me one last kiss)
 You think I'm just too serious, I think you're full of shit
 My head is spinning so (blow me one last kiss)

Just when it can't get worse, I've had a shit day (NO!)
 Have you had a shit day? (NO!), we've had a shit day (NO!)
 I think that life's too short for this, I want back my ignorance and bliss
 I think I've had enough of this, blow me one last kiss.

I won't miss all of the fighting that we always did,
Take it in, I mean what I say when I say there is nothing left
No more sick whiskey dick, no more battles for me
You'll be calling a trick, 'cause you'll no longer sleep
I'll dress nice, I'll look good, I'll go dancing alone
I will laugh, I'll get drunk, I'll take somebody home

I think I've finally had enough, I think I maybe think too much
I think this might be it for us (blow me one last kiss)
 You think I'm just too serious, I think you're full of shit
 My head is spinning so (blow me one last kiss)

Just when it can't get worse, I've had a shit day (No!)
Have you had a shit day? (No!), we've had a shit day (No!)
I think that life's too short for this, I want back my ignorance and bliss
I think I've had enough of this, blow me one last kiss.
 Blow me one last kiss
 Blow me one last kiss

I will do what I please, anything that I want
I will breathe, I will breathe, I won't worry at all
You will pay for your sins, you'll be sorry my dear
All the lies, all the why's, will all be crystal clear

I think I've finally had enough, I think I maybe think too much
 I think this might be it for us (blow me one last kiss)
 You think I'm just too serious, I think you're full of shit
 My head is spinning so (blow me one last kiss)

Just when it can't get worse, I've had a shit day (No!)

Have you had a shit day? (No!), we've had a shit day (No!)
 I think that life's too short for this, I want back my ignorance and bliss
 I think I've had enough of this, blow me one last kiss.

Na na na na - da da da da
 Na na na na - da da da da

Blow me one last kiss.

Na na na na - da da da da
 Na na na na - da da da da

Blow me one last kiss.

Just when it can't get worse, I've had a shit day (No!)
 Have you had a shit day? (No!), we've had a shit day (No!)
 I think that life's too short for this, I want back my ignorance and bliss
 I think I've had enough of this, blow me one last kiss.

5.) **'Fuckin' Perfect' by Pink**

Made a wrong turn, once or twice
Dug my way out, blood and fire
Bad decisions, that's alright
Welcome to my silly life

Mistreated, misplaced, misunderstood
Miss, no way it's all good, it didn't slow me down
Mistaken, always second guessing
Underestimated, look, I'm still around

Pretty, pretty please, don't you ever, ever feel
 Like you're less than, less than perfect
 Pretty, pretty please, if you ever, ever feel
 Like you're nothing you are perfect to me

You're so mean when you talk
 About yourself, you are wrong
 Change the voices in your head
 Make them like you instead

So complicated, look how big you'll make it
 Filled with so much hatred, such a tired game

It's enough, I've done all I can think of
Chased down all my demons, see you do the same

Pretty, pretty please, don't you ever, ever feel
Like you're less than, less than perfect
Pretty, pretty please, if you ever, ever feel
Like you're nothing, you are perfect to me

The whole world stares while I swallow the fear
The only thing I should be drinking is an ice cold beer
So cool in lying and we tried, tried, tried
But we try too hard, it's a waste of my time

Don't looking for the critics 'cause they're everywhere
They don't like my genes, they don't get my hair
Strange ourselves and we do it all the time
Why do we do that? Why do I do that? Why do I do that?

Ooh, pretty, pretty, pretty
Pretty, pretty please, don't you ever, ever feel
Like you're less than, less than perfect
Pretty, pretty please, if you ever, ever feel
Like you're nothing, you are perfect to me
You are perfect to me

You're perfect, you're perfect to me
Pretty, pretty please if you ever, ever feel
Like you're less than, less than perfect
Pretty, pretty please if you ever, ever feel
Like you're nothing, you are perfect to me

6.) **'Raise your glass' by Pink**

Right, right turn off the lights
We gonna lose our minds tonight
What's the deal yo?

I love when it's all too much
5 a.m., turn the radio up
Where's the rock and roll?

Party crasher, panty snatcher
Call me up if you a gangster

Don't be fancy, just get dancey
Why so serious?

So raise your glass if you are wrong
In all the right ways
All my underdogs, we will never, never be
Anything but loud and nitty gritty, dirty little freaks

Won't you come on and come on, and
Raise your glass
Just come on and come and
Raise your glass

Slam, slam, oh hot damn
What part of party don't you understand?
Wish you'd just freak out

Can't stop coming in hot
I should be locked up right on the spot
It's so on right now
(It's so fucking on right now)

Party crasher, panty snatcher
Call me up if you a gangster
Don't be fancy, just get dancey
Why so serious?

So raise your glass if you are wrong
In all the right ways
All my underdogs, we will never, never be
Anything but loud and nitty gritty, dirty little freaks

Won't you come on and come on, and
Raise your glass
Just come on and come and
Raise your glass

Won't you come on and come on, and
Raise your glass
Just come on and come and
Raise your glass

Oh shit, my glass is empty
That sucks

So if you're too school for cool
And you're treated like a fool
You could choose to let it go
 We can always, we can always party on our own

So raise your, so raise your glass if you are wrong
 In all the right ways
 All my underdogs, we will never, never be
 Anything but loud and nitty gritty, dirty little freaks

So raise your glass if you are wrong
 In all the right ways
 All my underdogs, we will never, never be
 Anything but loud and nitty gritty, dirty little freaks

Won't you come on and come on and
 Raise your glass
 Just come on and come and
 Raise your glass

Won't you come on and come on and
 Raise your glass for me
 Just come on and come and
 Raise your glass for me

7.) 'Sober' by Pink

I don't wanna be the girl who laughs the loudest
 Or the girl who never wants to be alone
 I don't wanna be that call at four o'clock in the mornin'
 'Cause I'm the only one you know in the world that won't be home

Ah, the sun is blindin'
 I stayed up again
 Oh, I am findin'
 That's not the way I want my story to end

I'm safe up high, nothing can touch me
 But why do I feel this party's over?
 No pain inside, you're my protection
 But how do I feel this good sober?

I don't wanna be the girl that has to fill the silence
 The quiet scares me 'cause it screams the truth
 Please don't tell me that we had that conversation
 'Cause I won't remember, save your breath
 'Cause what's the use?

Ah, the night is callin'
 And it whispers to me softly, "Come and play"
 But I, I am fallin'
 And if I let myself go I'm the only one to blame

I'm safe up high, nothing can touch me
 But why do I feel this party's over?
 No pain inside, you're like perfection
 But how do I feel this good sober?

Comin' down, comin' down, comin' down
 Spinnin' 'round, spinnin' 'round, spinnin' 'round
 I'm lookin' for myself, sober
 Comin' down, comin' down, comin' down
 Spinnin' 'round, spinnin' 'round, spinnin' 'round
 Lookin' for myself, sober

When it's good, then it's good, it's so good 'til it goes bad
'Til you're trying to find the you that you once had
I have heard myself cry 'never again'
Broken down in agony, just tryin' find a friend, oh, oh

I'm safe up high, nothing can touch me
 But why do I feel this party's over?
 No pain inside, you're like perfection
 But how do I feel this good sober?

I'm safe up high, nothing can touch me
 But why do I feel this party's over?
 No pain inside, you're like perfection
 But how do I feel this good sober?

8.) 'You and your hands' by Pink

Uh uh uh uh uh uh oh
 Uh uh uh uh uh uh oh

Check it out
 Going out
 On the late night
 Looking tight
 Feeling nice
 It's a cat fight
 I can tell
 I just know
 That it's going down
 Tonight
At the door we don't wait 'cause we know them
At the bar six shots just beginning
That's when dickhead put his hands on me
But you see

I'm not here for your entertainment
You don't really wanna mess with me tonight
Just stop and take a second
I was fine before you walked into my life
 Cause you know it's over
 Before it began
Keep your drink, just gimme the money
It's just you and your hand tonight

Uh uh uh uh uh uh oh
 Uh uh uh uh uh uh oh

Midnight
I'm drunk
I don't give a fuck
Wanna dance
By myself
Guess you're outta luck
 Don't touch
 Back up
 I'm not the one
 by-bye
 Listen up, it's just not happening
 You can say what you want to your boyfriends
 Just let me have my fun tonight, 'aight?

I'm not here for your entertainment
 You don't really wanna mess with me tonight
 Just stop and take a second

I was fine before you walked into my life
 Cause you know it's over
 Before it began
 Keep your drink, just gimme the money
 It's just you and your hand tonight

Uh uh uh uh uh uh uh oh
 Break break break
 Break it down

In the corner with your boys you bet up five bucks
To get at the girl that just walked in but she thinks you suck
We didn't get all dressed up just for you to see
So quit spilling your drinks on me yeah

You know who you are
 High five and talkin' shit, but you're going home alone aren'tcha?

'Cause I'm not here for your entertainment (No)
 You don't really want to mess with me tonight
 Just stop and take a second (Just stop and take a second)
 I was fine before you walked into my life
 Cause you know it's over (Know it's over)
 Before it began
 Keep your drink just give me the money
 It's just you and your hand tonight (It's just you and your hand)

I'm not here for your entertainment (No no no)
 You don't really want to mess with me tonight
 Just stop and take a second (Just take a second)
 I was fine before you walked into my life
 Cause you know it's over
 Before it began
 Keep your drink just give me the money
 It's just you and your hand tonight

9.) 'Please don't leave me' by Pink

Da da da da
 da da da da

Da da da da da,

I dont know if i can yell any louder,
 How many times have i kicked you outer here?
 Or said something insulting?

Da da da da da

I can be so mean when i wanna be,
 I am capable of realy anything.

I could cut you into peices,
 But my heart is, broken.

Da da da da da

Please dont leave me [x2]
 I always say how i dont need you
 But its always gonna come right back to this
 Please dont leave me

How did I become so obnoxious,
What is it with you that makes me act like this,
I've neva been this nasty.

Cant you tell that this is just a contest,
 The one that wins will be the one that hits the hardest,
 But baby i dont mean it,
 I mean it, I promise

Da da da da da

Please dont leave me [x2]
 I always say how i dont need you
 But its always gonna come right back to this
 Please dont leave me

I forgot to say out loud,
 How beautiful you really are to me,
 I can't be without,
 Your my perfect little punching bag,
 And I need you,
 Im sorry.

Da da da da

da da da da

Da da da da da

Please, please dont leave me
 Baby please dont leave me (No, dont leave me)
 Please dont leave me
 I always say how i dont need you
 But its always gonna come right back to this
 Please dont leave me (No, Dont leave me)

I always say how i dont need you,
 But its always gonna come right back to this,
 Please dont leave me,
 Please, Please dont leave me.

10.) 'So what' by Pink

I guess I just lost my husband
I don't know where he went

So I'm gonna drink my money
I'm not gonna pay his rent (nope)

I've got a brand new attitude,
And I'm gonna wear it tonight

I'm gonna get in trouble
 I wanna start a fight

Na na na na na
 I wanna start a fight

Na na na na na
 I wanna start a fight

[Chorus]
 So,
 So what I'm still a rock star

I got my rock moves
 And I don't need you

And guess what
I'm havin more fun

And now that we`re done
I'm gonna show you tonight

I'm alright
I'm just fine

And you're a tool so
So what

I am a rock star
I got my rock moves

And I don't want you tonight

The waiter just took my table
And gave it to Jessica Simps
(Shit!)

I guess I'll go sit with drum boy
At least he'll know how to hit

What if this song's on the radio,
Then somebody's gonna die! haha

I'm going to get in trouble,
My ex will start a fight.

Na na na na
He's gonna to start a fight

Na na na na
We're all gonna
To get into a fight

[Chorus]

You weren't there
You never were
You want it all but that's not fair

I gave you life
 I gave my all
 You weren't there, you let me fall

[Chorus]

So, So What?!?!?!?!?

11.) 'Countdown' by Beyonce

Boy oy -oy -oy!

Oh, killing me softly and I'm still fallin'
 Still the one I need, I will always be with you
 Oh, you got me all gone, don't ever let me go
 Say it real loud if you fly
 If you leave me you're out of your mind

My baby is a 10
 We dressing to the 9
 He pick me up we 8
 Make me feel so lucky 7
 He kiss me in his 6
 We be making love in 5
 Still the one I do this 4
 I'm trying to make a 3
 From that 2
 He still the 1

There's ups and downs in this love
 Got a lot to learn in this love
 Through the good and the bad, still got love
 Dedicated to the one I love, hey

Still love the way he talk, still love the way I sing
 Still love the way he rock them black diamonds in that chain
 Still all up on each other, ain't a damn thing changed
 My girls can't tell me nothing, I'm gone in the brain
 I'm all up under him like it's cold, winter time
 All up in the kitchen in my heels, dinner time
Do whatever that it takes, he got a winner's mind

Give it all to him, meet him at the finish line

Me and my boo, and my boo boo riding
 All up in that black with his chick right beside him
Ladies, if you love your man show him you the finest
Grind up on it, girl, show him how you ride it
 Me and my boo in my boo boo riding
 All up in that black with his chick right beside him
 Ladies, if you love your man show him you the fliest
 Grind up on it, girl, show him how you ride it

Oh, killing me softly and I'm still fallin'
 Still the one I need, I will always be with you
 Oh, you got me all gone, don't ever let me go
 Say it real loud if you fly
 If you leave me you're out of your mind
 My baby is a 10
 We dressing to the 9
 He pick me up we 8
 Make me feel so lucky 7
 He kiss me in his 6
 We be making love in 5
 Still the one I do this 4
 I'm trying to make a 3
 From that 2
 He still the 1

Yup, I put it on him, it ain't nothing that I can't do
 Yup, I buy my own, if he deserve it, buy his shit too
 All up in the store, shawty, trickin' if I want to
 All up in the store, shawty, fly as we want to

Ooo ooo ooo ooo
 Damn I think I love that boy
 Do anything for that boy
 Boy -oy -oy -oy!
 Now I'll never be the same
 It's you and me until the end

Me and my boo, and my boo boo riding
 All up in that black with his chick right beside him
 Ladies, if you love your man show him you the finest
 Grind up on it, girl, show him how you ride it
 Me and my boo and my boo lip locking

All up in the back cause the chicks keep flocking
 All that gossip in 10 years, stop it!
 London speed it up, Houston rock it

Oh, killing me softly and I'm still fallin'
 Still the one I need, I will always be with you
 Oh, you got me all gone, don't ever let me go
 Say it real loud if you fly
 If you leave me you're out of your mind

My baby is a 10
 We dressing to the 9
 He pick me up we 8
 Make me feel so lucky 7
 He kiss me in his 6
 We be making love in 5
 Still the one I do this 4
 I'm trying to make a 3
 From that 2
 He still the 1

12.) 'Best thing I never had' by Beyonce

What goes around comes back around, hey, my baby,
 What goes around comes back around, my, my, my baby (hey),
 I say, what goes around comes back around, hey, my baby,
 What goes around comes back around,

There was a time I thought that you did everything right,
 No lies, no wrong,
 Boy, I must've been out of my mind,
So when I think of the time that I almost loved you,
You showed your ass and I, I saw the real you,

Thank God you blew it,
 I thank God I dodged a bullet,
 I'm so over you,
 So, baby, good lookin' out,

I wanted you bad,
 I'm so through with that,
 'Cause, honestly, you turned out to be the best thing I never had,
 You turned out to be the best thing I never had,

And I'm gon' always be the best thing you never had,
Oh yeah, I bet it sucks to be you right now,

So sad, you're hurt,
Boohoo, oh, did you expect me to care?
You don't deserve my tears,
I guess that's why they ain't there,
When I think that there was a time that I almost loved you,
You showed your ass and baby, yes, I saw the real you,

Thank God you blew it,
I thank God I dodged a bullet,
I'm so over you,
Baby, good lookin' out,
I wanted you bad,
I'm so through with that,
'Cause, honestly, you turned out to be the best thing I never had,
I said you turned out to be the best thing I never had,
Mmm, and I'll never be the best thing you never had,
Oh, baby, I bet it sucks to be you right now,

I know you want me back,
It's time to face the facts,
That I'm the one that's got away,
Lord knows that it would take another place, another time, another world, another life,
Thank God I found the good in goodbye,

I used to want you so bad,
I'm so through with that,
'Cause, honestly, you turned out to be the best thing I never had,
Oh, you turned out to be the best thing I never had,
And I will always be the best thing you never had,
Ooh, best thing you never had,

I used to want you so bad,
I'm so through with that,
'Cause, honestly, you turned out to be the best thing I never had,
Oh, you turned out to be the best thing I never had,
And I will never be the best thing you never had,
Oh, baby, I bet it sucks to be you right now,

Goes around, comes back around (oh),
Goes around, comes back around,
Bet it sucks to be you right now (ooh),

Goes around, comes back around,
 I bet it sucks to be you right now,
 Goes around, comes back around,
 I bet it sucks to be you right now, ooh.

13.) 'Run the world (Girls)' by Beyonce

Girls, we run this mother (yeah)
 Girls, we run this mother (yeah)
 Girls, we run this mother (yeah)
 Girls, we run this mother
 Girls

Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls

Some of them men think they freak this like we do
 But no they don't
Make your cheque come at they neck
Disrespect us no they won't

This goes out to all my girls that's in the club rocking the latest
 Who could buy it for themselves and get more money later
 I think I need a barber
 None of these bitches can fade me
 I'm so good with this
 I remind you i'm so hood with this

Boy i'm just playing
 Come here baby
 Hope you still like me
 If you hate me
My persuasion can build a nation

Endless power our love we can devour
You'll do anything for me

Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls

It's hot up in here DJ don't be scared to run this run this back
I'm repping for the girls who're taking over the world have me raise a glass for the
college grats

This goes out to all the women getting it in get on your grind
 To other men that respect what I do please accept my shine
Boy you know you love it how we're smart enough to make these millions

Strong enough to bear the children then get back to bidness
 You better not play me oh come here baby
www.musicloversgroup.com
 Hope you still like me if you hate me

My persuasion can build a nation
 Endless power our love we can devour
 You'll do anything for me

Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run this mother? Girls
 Who run the world? Girls
 Who run the world? Girls
 Who run the world? Girls

Who run the world? Girls

Who are we
 What we brought
 The world
 Who are we
 What we brought
 The world
 Who are we
 What do we brought
 We brung the world
 Who are we
 What we brought
 We brought the world
 Who run the world? Girls

14.) 'Diva' by Beyonce

I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva

I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva
 I'm a, I'm a, a diva, hey
 I'm a, I'm a

Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla
 Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla

Stop the track, let me state facts
 I told you give me a minute and I'll be right back
 Fifty million round the world
 And they said that I couldn't get it

I done got so sick and filthy with Benji's, I can't spend
 How you gone be talkin' shit?
 You act like I just got up in it
 Been the number one diva in this game for a minute

I know you read the paper
The one that they call a queen
Every radio round the world know me
'Cause that's where I be

I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva

I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva
 I'm a, I'm a, a diva, hey
 I'm a, I'm a

Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla
 Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla

When he pull up, wanna pop my hood up
 Bet he better have a six pack in the cooler
 Getting money, divas getting money
 If you ain't getting money then you ain't got nothing for me

Tell me somethin' where your boss at?
 Where my ladies up in there that like to talk back
 I wanna see ya, I'd like to meet cha
 What you said, she ain't no diva

Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla
 Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla

Since fifteen in my stilettos been struttin' in this game
 What's your age? Was the question they asked when I hit the stage
 I'm a diva, best believe her, you see her, she getting paid
 She ain't callin' him to greet her, don't need him, her bed's made

This is a stick up, stick up
 I need them bags, uh, that money
 A stick up, stick up
 You see them ask, where that money?

All my ladies get it up
 I see you, I do the same
 Take it to another level
 No passengers on my plane

I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva, hey
 I'm a, I'm a, a diva

This is a stick, up stick up
 I need them bags, uh, that money
 Stick up, stick up
 You see them ask where that money

Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla
 Na, na, na, diva is a female version of a hustla
 Of a hustla, of a, of a hustla

I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva

I'm a, I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva
 I'm a, I'm a, a diva, I'm a, I'm a, a diva, hey

15.) 'Ego' by Beyonce

Oh baby, how you doing?
 You know I'm gonna cut right to the chase
Some women were made but me, myself
I like to think that I was created for a special purpose
 You know, what's more special than you? You feel me

It's on baby, let's get lost
 You don't need to call into work 'cause you're the boss
 For real, want you to show me how you feel
 I consider myself lucky, that's a big deal

Why? Well, you got the key to my heart
But you ain't gonna need it, I'd rather you open up my body
 And show me secrets, you didn't know was inside
 No need for me to lie

It's too big, it's too wide
 It's too strong, it won't fit
 It's too much, it's too tough
 He talk like this 'cause he can back it up

He got a big ego, such a huge ego
 I love his big ego, it's too much
 He walk like this 'cause he can back it up

Usually I'm humble, right now I don't choose
You can leave with me or you could have the blues
 Some call it arrogant, I call it confident
 You decide when you find on what I'm working with

Damn I know I'm killing you with them legs
 Better yet them thighs
 Matter a fact it's my smile or maybe my eyes
 Boy you a site to see, kind of something like me

It's too big, it's too wide
 It's too strong, it won't fit
 It's too much, it's too tough
 I talk like this 'cause I can back it up

I got a big ego, such a huge ego
 But he love my big ego, it's too much
 I walk like this 'cause I can back it up

I, I walk like this 'cause I can back it up
 I, I talk like this 'cause I can back it up
 I, I can back it up, I can back it up
 I walk like this 'cause I can back it up

It's too big, it's too wide
 It's too strong, it won't fit
 It's too much, it's too tough
 He talk like this 'cause he can back it up

He got a big ego, such a huge ego, such a huge ego
 I love his big ego, it's too much
 He walk like this 'cause he can back it up

Ego so big, you must admit
I got every reason to feel like I'm that bitch
Ego so strong, if you ain't know
I don't need no beat, I can sing it with piano

16.) Single Ladies (Put a ring on it) by Beyonce

All the single ladies (all the single ladies)
 All the single ladies (all the single ladies)
 All the single ladies (all the single ladies)
 All the single ladies, now put your hands up

Up in the club (club)
 We just broke up (Up)
 I'm doing my own lil' thing

You decided to dip (dip)
 And now you wanna trip (trip)
 Cause another brother noticed me

I'm up on him (him)
 He up on me (me)
 Don't pay him any attention

'Cause I've cried my tears (tears)
 For three good years (years)
 You can't be mad at me

Cause if you like it then you shoulda put a ring on it
 If you like it then you shoulda put a ring on it
 Don't be mad once you see that he want it
 If you like it then you shoulda put a ring on it

Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh-oh
 Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh-oh

Cause if you like it then you shoulda put a ring on it
 If you like it then you shoulda put a ring on it
 Don't be mad once you see that he want it

If you like it then you shoulda put a ring on it

I got gloss on my lips (lips)

A man on my hips (hips)

Hold me tighter than my Dereon jeans

Actin' up (up)

Drinkin' my cup (cup)

I can care less what you think

I need no permission

Did I mention?

Don't pay him any attention

Cause you had your turn (turn)

And now you're gonna learn (learn)

What it really feels like to miss me

Cause if you like it then you shoulda put a ring on it

If you like it then you shoulda put a ring on it

Don't be mad once you see that he want it

If you like it then you shoulda put a ring on it

Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh

Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh

Cause if you like it then you shoulda put a ring on it

If you like it then you shoulda put a ring on it

Don't be mad once you see that he want it

If you like it then you shoulda put a ring on it

Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh

Wha-oh-oh-oh-oh-oo-oh-oh-oh-oh-oh

Don't treat me to these things of the world

I'm not that kind of girl

Your love is what I prefer, what I deserve

Here's a man that makes me then takes me and delivers
me

To a destiny, to infinity and beyond

Pull me into your arms

Say I'm the one you want

If you don't, you'll be alone

And like a ghost I'll be gone

Cause if you like it then you shoulda put a ring on it
 If you like it then you shoulda put a ring on it
 Don't be mad once you see that he want it
 If you like it then you shoulda put a ring on it

Wha-oh-oh
 Cause if you like it then you shoulda put a ring on it
 If you like it then you shoulda put a ring on it
 Don't be mad once you see that he want it
 If you like it then you shoulda put a ring...

Oh, oh, oooh
 Good luck!

17.) 'Beautiful Liar' by Beyonce

Ay! Ay!
 (Nobody likes being played)
 Ay!

Oh, Beyoncé, Beyoncé
 Oh, Shakira, Shakira
 (Hey!)

He said I'm worth it, his one desire
 I know things about him that you wouldn't want to read about
 He kissed me, he's a one and only beautiful liar
 (Yes!)
 Tell me how you tolerate the things I just found out about

We'll never know, why are we the ones who suffer?
I have to let go
He won't be the one to cry

Ay! Let's not kill the karma
 Ay! Let's not start a fight
 Ay! It's not worth the drama
 For a beautiful liar

Oh! Can't we laugh about it?
 (Ha ha ha)

Oh! It's not worth our time
 Oh! We can live without him
 Just a beautiful liar

I trusted him but when I followed you I saw you together
I didn't know about you then 'til I saw you with him when, yeah
I walked in on your love scene, slow dancing
You stole everything, how can you say I did you wrong?

We'll never know when the pain and heartbreak's over
 I have to let go
 The innocence is gone!

Ay! Let's not kill the karma
 Ay! Let's not start a fight
 Ay! It's not worth the drama
 For a beautiful liar

Oh! Can't we laugh about it?
 (Ha ha ha)
 Oh! It's not worth our time
 Oh! We can live without him
 Just a beautiful liar

Tell me how to forgive you when it's me who's ashamed
 And I wish I could free you of the hurt and the pain
 But the answer is simple, he's the one to blame!
 Hey!

Ay! Beyoncé, Beyoncé
 Ay! Shakira, Shakira
 Oh! Beyoncé, Beyoncé
 Oh! Shakira, Shakira
 (Hey!)

Ay! Let's not kill the karma
 Ay! Let's not start a fight
 Ay! It's not worth the drama
 For a beautiful liar

Oh! Can't we laugh about it?
 (Ha ha ha)
 Oh! It's not worth our time

Oh! We can live without him
Just a beautiful liar

18.) 'Party' by Beyonce

You a bad girl and your friends bad too,
Oh, you got the swag sauce, you dripping swagu
You a bad girl and your friends bad too,
Oh, you got the swag sauce, you dripping swagu[chorus]
I may be young but I'm ready
To give you all my love!
I told my girls you can get it,
Don't slow it down, just let it go
So in love I'll give it all away,
Just don't tell nobody tomorrow!
So tonight I'll do it every way,
Speakers knocking til the morning lights!

Chorus:
We like to party, hey, hey, hey!
(We like to party!)
We like to party, hey, hey, hey!
(We like to party!)

Your touch is driving me crazy,
I can't explain the way I feel!
Top down with the radio on
And the night belongs to us!
Just hold me close, don't let me go!
So in love! I don't care what they say!
I don't care if they're talking tomorrow!
Cause tonight is the night, oh, oh, oh
That I give you everything,
Music knocking til the morning light,
Cause we like to party!

Set the scene, 3000 degrees,
Ain't worried 'bout them fuck niggas over there,
But they worried 'bout me.
I got a homeboy name butter and another homeboy that nigga name cheese.
Fuck with me, baby!.

I'll make it milk til it drip down yo knees.
Spit that shit for real o, brain real o.
Kiddo says he looks up to me this just makes me feel old,
Never thought that we could become someone else's hero.
 Man we were just in the food court eating guy gyros.
 Yesterday that's the way,
 Every single morning I try to pray!
 Grandmama nem they never forgot, nothing else really means nothing to me.
 I ain't stunting to be.
 Talking to me?
 Girl, why you fucking with me?
 Move on, ain't nothing to see!
 Shhh always something to song,
 I'm the raw off the rip.
 Cause of him all of them will remem the min that they fell in love with rap.
 Black like having yo cousin back,
 Blue like when that rent is due,
 Cream like when I'm loving you!
 Yeeaaah

So in love I'll give it all away,
 Just don't tell nobody tomorrow!
 Cause tonight is the night, oh, oh, oh
 That I give you everything,
 Music knocking until the morning light,
 Cause we like to party!

Chorus:
 We like to party, hey, hey, hey!
 (We like to party!)
 We like to party, hey, hey, hey!
 (We like to party!)

You a bad girl and your friends bad too,
 Oh, you got the swag sauce you drippin' swagu
 You a bad girl and your friends bad too,
 Oh, you got the swag sauce you drippin' swagu

19.) 'Get me bodied' by Beyonce

Nine, four, eight, one
 B'day

Mission one, I?ma put this on
 When he see me in the dress I?ma get me some, hey
 Mission two, gotta make that call
 Tell him get the bottles poppin? when they play my song, hey

Mission three, got my three best friends
 Like we do it all the time we could do it again, hey
 Mission four, got the vintage Rolls
 Drop a couple hundreds tell him leave it at the door

I ain?t worried doin' me tonight, a little sweat ain?t never hurt nobody
 Why I?m standin? on the wall, I was wantin', might get me bodied
 Get me bodied, get me bodied, get me bodied, get me bodied
Want my body, won?t you get me bodied
You want my body, won?t you get me bodied, hey

Can you get me bodied, I wanna be myself tonight
Can you get me bodied, I wanna be myself tonight
Won?t you sing my body? I want to let it out tonight
Wanna party, wanna dance, wanna be myself tonight, me bodied

Mission five, skip to the front of the line
 Let me fix my hair up ?fore I go inside, hey
 Mission six , gotta check these chicks
 'Cuz you know they gon' block when I take these flicks, hey

Mission seven, gotta make my rounds
 Givin' eyes to the guys now I think I found him, hey
 Mission eight, now we conversate
 And we can skip small talk let?s get right to the chase, hey

I ain?t worried doin' me tonight, a little sweat ain?t never hurt nobody
 Why I?m standin? on the wall, I was wantin', might get me bodied
 Get me bodied, get me bodied, get me bodied, get me bodied
 Want my body, won?t you get me bodied
 You want my body, won?t you get me bodied, hey

You should see my body
 I gotta know enough to know if you can get me bodied
 I?m kinda tight, I?m feelin' right enough to see somebody
 I wanna let it off tonight
 Wanna dance, wanna party wanna be myself tonight

Can you get me bodied, I wanna be myself tonight
 Can you get me bodied, I wanna be myself tonight
 Won't you sing my body? I want to let it out tonight
 Wanna party, wanna dance, wanna be myself tonight, me bodied

Baby, all I want is to let it go, ain't no worries, no
 We can dance all night, get me bodied
 That means come closer to me while we grind to the beat
 And your body's touchin' my body

All I need is to let it be, ain't no worry, no
 Boy, dance with me, feel my body
 But just come closer to me while we grind to the beat
 With your body touchin' my body

Get somebody
 Ain't no shame 'cuz I gotta get mine
 I swing my hair, kick off my shoes
 Come here boy, let me work on you

I ain't worried doin' me tonight, a little sweat ain't never hurt nobody
 Why I'm standin' on the wall, I was wantin', might get me bodied
 Get me bodied, get me bodied, get me bodied, get me bodied
 Want my body, won't you get me bodied
 You want my body, won't you get me bodied, hey

20.) 'Criminal' by Britney Spears

He is a hustler, he's no good at all
He is a loser, he's a bum
(Bum, bum, bum)

He lies, he fluffs he's unreliable
He is a sucker with a gun
(Gun, gun, gun)

I know you told me I should stay away
I know you said he's just a dog astray
He is a bad boy with a tainted heart
And even I know this ain't smart

But mama, I'm in love with a criminal
 And this type of love isn't rational, it's physical

Mama, please don't cry, I will be alright
 All reason aside, I just can't deny, love the guy

He is a villain of the devil's law
He is a killer just for fun
(Fun, fun, fun)

That mans a snitch and unpredictable
He's got no conscience, he got none
(None, none, none)

All I know, should let go but no
 'Cause he's a bad boy with a tainted heart
 And even I know this ain't smart

But mama, I'm in love with a criminal
 And this type of love isn't rational, it's physical
 Mama, please don't cry, I will be alright
 All reason aside, I just can't deny, love the guy

And he's got my name tattooed on his arm
 His lucky charm, so I guess its okay
 He's with me

And I hear people talk
 (People talk)
 Trying to make remarks, keep us apart
 But I don't even hear I don't care

But mama, I'm in love with a criminal
 And this type of love isn't rational, it's physical
 Mama, please don't cry, I will be alright
 All reason aside, I just can't deny, love the guy

But mama, I'm in love with a criminal
 And this type of love isn't rational, it's physical
 Mama, please don't cry, I will be alright
 All reason aside, I just can't deny, love the guy

But mama, I'm in love with a criminal
 And this type of love isn't rational, it's physical
 Mama, please don't cry, I will be alright
 All reason aside, I just can't deny, love the guy

21.) 'Hold it against me' by Britney Spears

Hey, over there, please forgive me
If I'm coming on too strong
Hate to stare but you're winning
And they're playing my favorite song
So come here a little closer
Wanna whisper in your ear
Make it clear, little question
Wanna know just how you feel
If I said my heart was beating loud
If we could escape the crowd somehow
If I said I want your body now
Would you hold it against me?
'Cause you feel like paradise
And I need a vacation tonight
So if I said I want your body now
Would you hold it against me?
Hey, you might think that I'm crazy
But you know I'm just your type
I might be a little hazy
But you just cannot deny
There's a spark in between us
When we're dancing on the floor
I want more, wanna see it
So I'm asking you tonight
If I said my heart was beating loud
If we could escape the crowd somehow
If I said I want your body now
Would you hold it against me?
'Cause you feel like paradise
And I need a vacation tonight
So if I said I want your body now
Would you hold it against me?
If I said I want your body
Would you hold it against me?
Gimme something good
Don't wanna wait, I want it now
Pop it like a hood
And show me how you work it out
Alright
If I said my heart was beating loud

If I said I want your body now
 Would you hold it against me?
 If I said my heart was beating loud
 If we could escape the crowd somehow
 If I said I want your body now
 Would you hold it against me?
 'Cause you feel like paradise
 And I need a vacation tonight
 So if I said I want your body now
 Would you hold it against me?

22.) '3' by Britney Spears

1, 2, 3
 Not only you and me
 Got one eighty degrees
 And I'm caught in between

Countin' 1, 2, 3
 Peter, Paul, and Mary
 Gettin' down with 3P
 Everybody loves countin'

Babe, pick a night
To come out and play
If it's alright
What do you say?

Merrier the more
 Triple fun that way
 Twister on the floor
 What do you say?

Are you in?
Livin' in sin is the new thing, yeah
 Are you in?
 I am countin'

1, 2, 3
Not only you and me
Got one eighty degrees
And I'm caught in between

Countin' 1, 2, 3

Peter, Paul, and Mary
Gettin' down with 3P
Everybody loves countin'

1, 2, 3
Not only you and me
Got one eighty degrees
And I'm caught in between

Countin' 1, 2, 3
Peter, Paul, and Mary
Gettin' down with 3P
Everybody loves

Three is a charm
Two is not the same
I don't see the harm
So are you game?

Let's make a team
Make 'em say my name
Lovin' the extreme
Now are you game?

Are you in?
Livin' in sin is the new thing, yeah
Are you in?
I am countin'

1, 2, 3
Not only you and me
Got one eighty degrees
And I'm caught in between

Countin' 1, 2, 3
Peter, Paul, and Mary
Gettin' down with 3P
Everybody loves countin'

1, 2, 3
Not only you and me
Got one eighty degrees
And I'm caught in between

Countin' 1, 2, 3
 Peter, Paul, and Mary
 Gettin' down with 3P
 Everybody loves

What we do is innocent
Just for fun and nothing meant
If you don't like the company
Let's just do it, you and me
 You and me, or three
 Or four, on the floor

1, 2, 3
 Not only you and me
 Got one eighty degrees
 And I'm caught in between

Countin' 1, 2, 3
 Peter, Paul, and Mary
 Gettin' down with 3P
 Everybody loves countin'

1, 2, 3
 Not only you and me
 Got one eighty degrees
 And I'm caught in between

Countin' 1, 2, 3
 Peter, Paul, and Mary
 Gettin' down with 3P
 Everybody loves countin'

23.) 'Piece of me' by Britney Spears

Oh yeah
 Oh yeah

I'm Miss American Dream since I was 17
 Don't matter if I step on the scene or sneak away to the Philippines
 They still gon' put pictures of my derrière in the magazine
 You want a piece of me? You want a piece of me?

I'm Miss Bad Media Karma, another day, another drama
Guess I can't see the harm in workin' and being a mama
And with a kid on my arm, I'm still an an exception of panel.
 You want a piece of me?

I'm Mrs. Lifestyles Of The Rich & Famous
 (You want a piece of me?)
 I'm Mrs. Oh My God, That Britney's Shameless
 (You want a piece of me?)

I'm Mrs. Extra, Extra, This Just In
 (You want a piece of me?)
 I'm Mrs. She's Too Big, Now She's Too Thin
 (You want a piece of me?)

Oh yeah
 Oh yeah

I'm Mrs. You Wanna Piece Of Me?
Tryin' and pissin' me off
Well get in line with the paparazzi
Who's flippin' me off?

Hoping I'll resort to some havoc
End up settlin' in court
Now are you sure you want a piece of me?
(You want a piece of me?)

I'm Mrs. Most Likely To Get On The TV For Strippin' On The Streets
When gettin' the groceries, no, for real are you kiddin' me?
No wonder there's panic in the industry
 I mean, please, do you want a piece of me?

I'm Mrs. Lifestyles Of The Rich & Famous
 (You want a piece of me?)
 I'm Mrs. Oh My God, That Britney's Shameless
 (You want a piece of me?)

I'm Mrs. Extra, Extra, This Just In
 (You want a piece of me?)
 I'm Mrs. She's Too Big, Now She's Too Thin
 (You want a piece of me?)

Oh yeah
Oh yeah

I'm Miss American Dream since I was 17
Don't matter if I step on the scene or sneak away to the Philippines
They still gon' put pictures of my derrière in the magazine
You want a piece of me? You want a piece, piece of me?
You want a piece of me?

I'm Mrs. Lifestyles Of The Rich & Famous
(You want a piece of me?)
I'm Mrs. Oh My God, That Britney's Shameless
(You want a piece of me?)

I'm Mrs. Extra, Extra, This Just In
(You want a piece of me?)
I'm Mrs. She's Too Big, Now She's Too Thin
(You want a piece of me?)

I'm Mrs. Lifestyles Of The Rich & Famous
(You want a piece of me?)
I'm Mrs. Oh My God, That Britney's Shameless
(You want a piece of me?)

I'm Mrs. Extra, Extra, This Just In
(You want a piece of me?)
I'm Mrs. She's Too Big, Now She's Too Thin
(You want a piece of me?)

Oh yeah
You want a piece of me?
Oh yeah
Oh yeah

24.) 'I wanna go' by Britney Spears

Lately I've been stuck imagining
What I wanna do and what I really think
Time to blow, out.
Be a little inappropriate
'Cause I know that everybody's thinking it
When the light's, out

Shame, on me.
 To need, release.
 Uncontrollably...

I-I-I wanna go-o-o all the way-ay-ay
taking out my freak tonight
I-I-I wanna show-o-o all the dir-ir-irt
I got running through my mind...

Wo-oh-oh

I-I-I wanna go-o-o all the way-ay-ay
 taking out my freak tonight
 I-I-I wanna show-o-o all the dir-ir-irt
 I got running through my mind...

Wo-oh-oh

Lately people got me all tied up
There's a countdown waiting for me to e-rupt
Time to blow, out.

I've been told just what you do with it
 We keep both my hands above the bla- blanket
 When the light's, out.

Shame, on me.
 To need, release.
 Uncontrollably...

I-I-I wanna go-o-o all the way-ay-ay
 taking out my freak tonight
 I-I-I wanna show-o-o all the dir-ir-irt
 I got running through my mind...

Wo-oh-oh

I-I-I wanna go-o-o all the way-ay-ay
 taking out my freak tonight
 I-I-I wanna show-o-o all the dir-ir-irt
 I got running through my mind...

Wo-oh-oh

Shame, on me (shame on me...)
 To need, release (to need, release...)
 Uncontrollably (uncontrollably, -lably, -lably, -lably...)

II-I-I wanna go-o-o all the way-ay-ay

taking out my freak tonight
 I-I-I wanna show-o-o all the dir-ir-irt
 I got running through my mind...
 Wo-oh-oh
 I-I-I wanna go-o-o all the way-ay-ay
 taking out my freak tonight
 I-I-I wanna show-o-o all the dir-ir-irt
 I got running through my mind...

Wo-oh-oh

25.) 'Till the world ends' by Britney Spears

This kitten got your tongue tied in knots, I see
 Spit it out 'cause I'm dying for company
 I notice that you got it, you notice that I want it
 You know that I can take it to the next level baby

If you want this good shit
 Sicker than the remix
 Baby let me blow your mind tonight

I can't take it, take it, take no more
 Never felt like, felt like this before
 C'mon get me, get me on the floor
 DJ what you, what you waitin' for?

Watch me move when I lose, when I lose it hard
 Get you off with the touch dancin' in the dark
You notice what I'm wearing, I noticin' you're staring
You know that I can take it to the next level baby

Hotter than the A-list
Next one on my hit list
Baby let me blow your mind tonight

I can't take it, take it, take no more
 Never felt like, felt like this before
 C'mon get me, get me on the floor
 DJ what you, what you waitin' for?

See the sunlight, we ain't stoppin'
 Keep on dancing till the world ends

If you feel it, let it happen
Keep on dancing till the world ends

Keep on dancing till the world ends
Keep on dancing till the world ends

See the sunlight, we ain't stoppin'
Keep on dancing till the world ends
If you feel it let it happen
Keep on dancing till the world ends

26.) 'Break the ice' by Britney Spears

It's been a while
I know I shouldn't have kept you waiting
But I'm here now

I know it's been a while
But I'm glad you came
And I've been thinking 'bout
How you say my name
You got my body spinning
Like a hurricane
And it feels like
You got me going insane
And I can't get enough
So let me get it up

Ooh, looks like we're alone now
You ain't gotta be scared
We're grown now
I'm a hit defrost on you
Let's get it blazin'
We can turn the heat up if you wanna
Turn the lights down low if you wanna
Just wanna move you
But you're frozen
That's what I'm saying

Let me break the ice
Allow me to get you right
But you warm up to me
Baby I can make you feel

Let me break the ice
Allow me to get you right
But you warm up to me
Baby I can make you feel

So are you warming up yet?

You got me hypnotised
I never felt this way
You got my heart beating like an 808
Can you rise to the occasion?
I'm patiently waiting
Cause it's getting late
And I can't get enough
So let me get it up

Ooh, looks like we're alone now
You ain't gotta be scared
We're grown now
I'm a hit defrost on you
Let's get it blazin'
We can turn the heat up if you wanna
Turn the lights down low if you wanna
Just wanna move you
But you're frozen
That's what I'm saying

Let me break the ice
Allow me to get you right
But you warm up to me
Baby I can make you feel
Let me break the ice
Allow me to get you right
But you warm up to me
Baby I can make you feel

I like this part
Feels kinda good
Yeah

Let me break the ice
Allow me to get you right
But you warm up to me
Baby I can make you feel

Let me break the ice
 Allow me to get you right
 But you warm up to me
 Baby I can make you feel
 Hot (more)

27.) 'Circus' by Britney Spears

There's only two types of people in the world
 The ones that entertain and the ones that observe
Well baby, I'm a put-on-a-show kind of girl
Don't like the backseat, gotta be first

I'm a like the ringleader, I call the shots
 (Call the shots)
 I'm like a firecracker I make it hot
 When I put on a show

I feel the adrenaline moving through my veins
 Spotlight on me and I'm ready to break
 I'm like a performer, the dancefloor is my stage
 Better be ready, hope that you feel the same

All eyes on me in the center of the ring just like a circus
 When I crack that whip, everybody gon' trip just like a circus
 Don't stand there watching me, follow me, show me what you can do
 Everybody let go, we can make a dancefloor just like a circus

There's only two types of guys out there
 Ones that can hang with me and ones that are scared
 So baby, I hope that you came prepared
 I run a tight ship so beware

I'm a like the ringleader, I call the shots
 (Call the shots)
 I'm like a firecracker, I make it hot
 When I put on a show

I feel the adrenaline moving through my veins
 Spotlight on me and I'm ready to break
 I'm like a performer, the dancefloor is my stage
 Better be ready, hope that you feel the same

All eyes on me in the center of the ring just like a circus
 When I crack that whip, everybody gon' trip just like a circus
 Don't stand there watching me, follow me, show me what you can do
 Everybody let go, we can make a dancefloor just like a circus

Let's go
 Let me see what you can do
 I'm runnin' this like-like-like a circus
 Yeah, like a what? Like-like-like a circus

All eyes on me in the center of the ring just like a circus
 When I crack that whip, everybody gon' trip just like a circus
 Don't stand there watching me, follow me, show me what you can do
 Everybody let go, we can make a dancefloor just like a circus

All eyes on me in the center of the ring just like a circus
 When I crack that whip, everybody gon' trip just like a circus
 Don't stand there watching me, follow me, show me what you can do
 Everybody let go, we can make a dancefloor just like a circus

28.) 'Womanizer' by Britney Spears

Superstar, where you from? How's it going?
 I know you got a clue what you're doing
 You can play brand new to all the other chicks out here
 But I know what you are, what you are, baby

Look at you gettin' more than just a re-up
Baby, you got all the puppets with their strings up
Fakin' like a good one but I call 'em like I see 'em
I know what you are, what you are, baby

Womanizer, woman-womanizer, you're a womanizer
 Oh, womanizer, oh, you're a womanizer baby
 You, you-you are, you, you-you are
 Womanizer, womanizer, womanizer
 (Womanizer)

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You got me goin'
 (You!)
 You're oh so charmin'
 (You!)
 But I can't do it
 (You!)
 You womanizer

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You say I'm crazy
 (You!)
 I got your crazy
 (You!)
 You're nothing but a
 (You!)
 Womanizer

Daddy-O, you got the swagger of a champion
 Too bad for you, you just can't find the right companion
 I guess when you have one too many, makes it hard, it could be easy
 Who you are, that's just who you are, baby

Lollipop, must mistake me you're the sucker
To think that I would be a victim not another
Say it, play it how you want it
But no way I'm never gonna fall for you, never you, baby

Womanizer, woman-womanizer, you're a womanizer
 Oh, womanizer, oh, you're a womanizer baby
 You, you-you are, you, you-you are
 Womanizer, womanizer, womanizer
 (Womanizer)

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You got me goin'
 (You!)
 You're oh so charmin'
 (You!)
 But I can't do it
 (You!)
 You womanizer

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You say I'm crazy
 (You!)
 I got your crazy
 (You!)
 You're nothing but a
 (You!)
 Womanizer

Maybe if we both lived in a different world, yeah
 (Womanizer, womanizer, womanizer, womanizer)
 It would be all good and maybe I could be your girl
 But I can't, 'cause we don't, you!

Womanizer, woman-womanizer, you're a womanizer
 Oh, womanizer, oh, you're a womanizer baby
 You, you-you are, you, you-you are
 Womanizer, womanizer, womanizer
 (Womanizer)

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You got me goin'
 (You!)
 You're oh so charmin'
 (You!)

But I can't do it
 (You!)
 You womanizer

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

(You!)
 You say I'm crazy
 (You!)
 I got your crazy
 (You!)
 You're nothing but a
 (You!)
 Womanizer

Boy don't try to front
 I-I know just-just what you are are-are
 Boy don't try to front
 I-I know just-just what you are are-are

Womanizer, woman-womanizer, you're a womanizer
 Oh, womanizer, oh, you're a womanizer baby

29.) 'Gimme more' by Britney Spears

It's Britney bitch
 I see you
 And I just wanna dance with you

Every time they turn the lights down
 Just wanna go that extra mile for you
 You got my display of affection
 Feels like no one else in the room but you

We can get down like there's no one around
 We keep on rockin', we keep on rockin'
 Cameras are flashin' while we're dirty dancin'
 They keep watchin', keep watchin'
 Feels like the crowd is sayin'

Gimme gimme more, gimme more, gimme gimme more

Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more

The center of attention

Even when they're up against the wall

You got me in a crazy position

If you're on a mission you got my permission

We can get down like there's no one around
 We keep on rockin', we keep on rockin', rockin'
 Cameras are flashin' while we're dirty dancin'
 They keep watchin', keep watchin'
 Feels like the crowd is sayin'

Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more

I just can't control myself, oh!
 They want more? Well I'll give them more, ow!

Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more
 Gimme gimme more, gimme more, gimme gimme more

Gimme more, gimme more
 Gimme more, gimme more babe
 (Danja, Danja, Danja, Danja)
 I just want more

Gimme gimme, gimme, gimme gimme
 Gimme gimme, gimme, gimme gimme
 (Danja, Danja, Danja, Danja)
 Gimme gimme, gimme, gimme gimme
 Gimme gimme, gimme, gimme gimme

Bet you didn't see this one comin'
 The incredible Ligo
 The legendary Miss Britney Spears
 And the unstoppable Danja
 Ah, you gonna have to remove me?

Cause I ain't goin' Nowhere

30.) 'Just dance' by Lady Gaga

RedOne, Konvict
GaGa, oh-oh, eh

I've had a little bit too much, much
All of the people start to rush, start to rush by
How does he twist the dance? Can't find a drink, oh man
Where are my keys? I lost my phone, phone

What's going on on the floor?
I love this record baby but I can't see straight anymore
Keep it cool, what's the name of this club?
I can't remember but it's alright, a-alright

Just dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm
Just dance, gonna be okay, d-d-d-dance
Dance, dance, just, j-j-just dance

Wish I could shut my playboy mouth, oh oh oh-oh
How'd I turn my shirt inside out? Inside outright
Control your poison babe, roses have thorns they say
And we're all getting hosed tonight, oh oh oh-oh

What's going on on the floor?
I love this record baby but I can't see straight anymore
Keep it cool, what's the name of this club?
I can't remember but it's alright, a-alright

Just dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm
Just dance, gonna be okay, d-d-d-dance
Dance, dance, just, j-j-just

When I come through on the dance floor checkin' out that catalog
Can't believe my eyes, so many women without a flaw
And I ain't gon' give it up, steady tryin' to pick it up like a car
I'ma hit it, I'ma hit it and flex and do it until tomorr' yeah

Shawty I can see that you got so much energy
The way you're twirlin' up them hips 'round and 'round

And now there's no reason at all why you can't leave here with me
In the meantime stay and let me watch you break it down

And dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm

Just dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm
Just dance, gonna be okay, d-d-d-dance
Dance, dance, just, j-j-just dance

Woo! Let's go!
Half psychotic, sick, hypnotic
Got my blueprint, it's symphonic
Half psychotic, sick, hypnotic
Got my blueprint electronic

Half psychotic, sick, hypnotic
Got my blueprint, it's symphonic
Half psychotic, sick, hypnotic
Got my blueprint electronic

Go! Use your muscle, carve it out, work it, hustle
I got it, just stay close enough to get it
Don't slow! Drive it, clean it, lights out, bleed it
Spend the lasto
(I got it)
In your pocko
(I got it)

Just dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm

Just dance, gonna be okay, da da doo-doo-mmm
Just dance, spin that record babe, da da doo-doo-mmm
Just dance, gonna be okay, d-d-d-dance
Dance, dance, just, j-j-just dance

31.) 'Love game' by Lady Gaga

Let's have some fun, this beat is sick
I wanna take a ride on your disco stick
Let's have some fun, this beat is sick

I wanna take a ride on your disco stick

I wanna kiss you
 But if I do then I might miss you, babe
 It's complicated and stupid
Got my ass squeezed by sexy Cupid
Guess he wants to play, wants to play
A love game, a love game

Hold me and love me
 Just wanna touch you for a minute
 Maybe three seconds is enough
 For my heart to quit it

Let's have some fun, this beat is sick
 I wanna take a ride on your disco stick
 Don't think too much just bust that dick
 I wanna take a ride on your disco stick

Let's play a love game, play a love game
 Do you want love or you want fame?
 Are you in the game? Doin' the love game

Let's play a love game, play a love game
 Do you want love or you want fame?
 Are you in the game? Doin' the love game

I'm on a mission
And it involves some heavy touching, yeah
You've indicated your interest, I'm educated in sex, yes
And now I want it bad, want it bad
 A love game, a love game

Hold me and love me
 Just want touch you for a minute
 Maybe three seconds is enough
 For my heart to quit it

Let's have some fun, this beat is sick
 I wanna take a ride on your disco stick
 Don't think too much just bust that dick
 I wanna take a ride on your disco stick

Let's play a love game, play a love game

Do you want love or you want fame?
Are you in the game? Doin' the love game

Let's play a love game, play a love game
Do you want love or you want fame?
Are you in the game? Doin' the love game

I can see you staring there from across the block
With a smile on your mouth and your hand on your huh!
The story of us, it always starts the same
With a boy and a girl and a hump and a game
And I came, and I came, and I came, a love game

Let's play a love game, play a love game
Do you want love or you want fame?
Are you in the game? Doin' the love game

Let's play a love game, play a love game
Do you want love or you want fame?
Are you in the game? Doin' the love game

Let's play a love game, play a love game
Do you want love or you want fame?
Are you in the game?
(Let's have some fun, this beat is sick)
Doin' the love game
(I wanna take a ride on your disco stick)

Let's play a love game, play a love game
Do you want love or you want fame?
Are you in the game?
(Don't think too much just bust that dick)
Doin' the love game
(I wanna take a ride on your disco stick)
Doin' the love game

32.) 'Judas' by Lady Gaga

Oh oh, oh oh I'm in love with Judas, Judas
Oh oh, oh oh I'm in love with Judas, Judas
Judas, Juda-a-a, Judas, Juda-a-aJudas Juda-a-a, Judas, GagaJudas Juda-a-a, Judas,
Juda-a-aJudas, Juda-a-a, Judas, Gaga

When he comes to me, I am ready
 I'll wash his feet with my hair if he needs
 Forgive him when his tongue lies through his brain
 Even after three times, he betrays me
 I'll bring him down, bring him down, down
 A king with no crown, king with no crown
 I'm just a holy fool, oh baby it's so cruel
 But I'm still in love with Judas, baby I'm just a holy fool,
 oh baby it's so cruel But I'm still in love with Judas, baby

Oh oh, oh oh I'm in love with Judas, Judas
 Oh oh, oh oh I'm in love with Judas, Judas
 Judas, Juda-a-a, Judas, Juda-a-a Judas, Juda-a-a, Judas, Gaga

I couldn't love a man so purely
 Even prophets forgave his crooked way
 I've learned love is like a brick you can
 Build a house or sink a dead body
 I'll bring him down, bring him down, down
 king with no crown, king with no crown
 I'm just a holy fool, oh baby it's so cruel
 But I'm still in love with Judas, baby I'm just a holy fool,
 oh baby it's so cruel But I'm still in love with Judas, baby
 Oh oh, oh oh
 I'm in love with Judas, Judas
 Oh oh, oh oh, I'm in love with Judas, Judas
 In the most biblical sense,
 I am beyond repentance Fame hooker, prostitute wench, vomits her mind
 But in the cultural sense
 I just speak in future tense
 Judas kiss me if offense, don't wear your condom next time
I wanna love you
But something's pulling me away from you
Jesus is my virtue And Judas is the demon I cling to, I cling to

Just a holy fool, oh baby it's so cruel
 But I'm still in love with Judas, baby
 I'm just a holy fool, oh baby it's so cruel
 But I'm still in love with Judas, baby
 Oh oh, oh oh, I'm in love with Judas, Judas Oh oh,

oh oh I'm in love with Judas, Judas
 Judas, Juda-a-a, Judas, Juda-a-a Judas, Juda-a-a, Judas, Gaga

33.) 'Telephone' by Lady Gaga

Hello hello baby you called? I can't hear a thing
 I have got no service in the club ya say ya say
 Wha-wha-what did you say huh? You're breaking up on me
 Sorry I cannot hear you I'm kinda busy

K-kinda busy
 K-kinda busy
 Sorry I cannot hear you
 I'm kinda busy

Just a second its my favorite song they gonna play
 And I cannot text you with a drink in my hand eh?
 You should've made some plans with me you knew that I
 was free
 And now you won't stop calling me I'm kinda busy

Stop callin' stop callin' I don't wanna think anymore
 I left my head and my heart on the dance floor
 Stop callin' stop callin' I don't wanna talk anymore
 I left my head and my heart on the dance floor

Eh, eh, eh, eh, eh, eh, eh, eh, eh...
 Stop telephonin' me!
 Eh, eh, eh, eh, eh, eh, eh, eh, eh...
 I'm kinda busy, I'm busy!
 Eh, eh, eh, eh, eh, eh, eh, eh, eh...
 Stop telephonin' me!
 Eh, eh, eh, eh, eh, eh, eh, eh, eh...

Call all you want but theres no one home
 And you're not gonna reach my telephone
 'Cause I'm out in the club and I'm sippin' that bubb'
 And you're not gonna reach my telephone

Call all you want but theres no one home
 And you're not gonna reach my telephone
 'Cause I'm out in the club and I'm sippin' that bubb'

And you're not gonna reach my telephone

Boy the way you blowin' up my phone

Won't make me leave no faster

Put my coat on faster

Leave my girls no faster

I should've left my phone at home

'Cause this is a disaster

Callin' like a collector

Sorry I cannot answer

Not that I don't like you I'm just at a party
And I am sick and tired of my phone r-ringing
Sometimes I feel like I live in grand central station
Tonight I'm not takin' no calls 'cause I'll be dancin'

'Cause I'll be dancin'

'Cause I'll be dancin'

Tonight I'm not takin' no calls

'Cause I'll be dancin'

Stop callin' stop callin' I don't wanna think anymore
I left my head and my heart on the dance floor
Stop callin' stop callin' I don't wanna talk anymore
I left my head and my heart on the dance floor

Stop callin' stop callin' I don't wanna think anymore
I left my head and my heart on the dance floor
Stop callin' stop callin' I don't wanna talk anymore
I left my head and my heart on the dance floor

Eh, eh, eh, eh, eh, eh, eh, eh, eh...

Stop telephonin' me!

Eh, eh, eh, eh, eh, eh, eh, eh, eh...

i'm kinda busy, I'm busy!

Eh, eh, eh, eh, eh, eh, eh, eh, eh...

Stop telephonin' me!

Eh, eh, eh, eh, eh, eh, eh, eh, eh...

Call all you want but theres no one home
And you're not gonna reach my telephone
'Cause I'm out in the club and I'm sippin' that bubb'
And you're not gonna reach my telephone

Call all you want but theres no one home
 And you're not gonna reach my telephone
 'Cause I'm out in the club and I'm sippin' that bubb'
 And you're not gonna reach my telephone

My telephone m-m-my telephone
 'Cause I'm out in the club
 And I'm sippin' that bubb'
 And you're not gonna reach my telephone

My telephone m-m-my telephone
 'Cause I'm out in the club
 And I'm sippin' that bubb'
 And you're not gonna reach my telephone

We're sorry the number you have reached is not in
 service at this time

34.) 'Bad Romance' by Lady Gaga

Oh, caught in a bad romance
 Oh, caught in a bad romance

Rah, rah, ah, ah, ah
 Roma, roma, ma
 Gaga, ooh, la, la
 Want your bad romance

Rah, rah, ah, ah, ah
 Roma, roma, ma
 Gaga, ooh la la
 Want your bad romance

I want your ugly, I want your disease
 I want your everything as long as it's free
 I want your love
 Love, love, love, I want your love

I want your drama, the touch of your hand
 I want your leather studded kiss in the sand
 I want your love
 Love, love, love, I want your love
 (Love, love, love, I want your love)

You know that I want you
 And you know that I need you
 I want it bad, bad romance

I want your love, and I want your revenge
You and me could write a bad romance
I want your love, and all your love is revenge
You and me could write a bad romance

Oh, caught in a bad romance
 Oh, caught in a bad romance

Rah, rah, ah, ah, ah
 Roma, roma, ma
 Gaga, ooh la la
 Want your bad romance

I want your horror, I want your design
 'Cause you're a criminal as long as you're mine
 I want your love
 Love, love, love, I want your love

I want your psycho, your vertical stick
Want you in my rear window, baby, you're sick
 I want your love
 Love, love, love, I want your love
 (Love, love, love, I want your love)

You know that I want you
 And you know that I need you
 ('Cause I'm a freak, baby)
 I want it bad, bad romance

I want your love, and I want your revenge
 You and me could write a bad romance
 I want your love, and all your love is revenge
 You and me could write a bad romance

Oh, caught in a bad romance
 Oh, caught in a bad romance

Rah, rah, ah, ah, ah
 Roma, roma, ma

Gaga, ooh la la
Want your bad romance

Rah, rah, ah, ah, ah
Roma, roma, ma
Gaga, ooh la la
Want your bad romance

Walk, walk, fashion, baby
Work it, move that thing, crazy
Walk, walk, fashion, baby
Work it, move that thing, crazy

Walk, walk, fashion, baby
Work it, move that thing, crazy
Walk, walk, passion, baby
Work it, I'm a freak, baby

I want your love, and I want your revenge
I want your love, I don't wanna be friends
J'ai ton amour et je veux ton revenge
J'ai ton amour, I don't wanna be friends

No, I don't wanna be friends
(Oh, caught in a bad romance)
I don't wanna be friends

Want your bad romance
(Oh, caught in a bad romance)
Want your bad romance

I want your love, and I want your revenge
You and me could write a bad romance
I want your love, and all your love is revenge
You and me could write a bad romance

Want your bad romance
(Oh, caught in a bad romance)
Want your bad romance
Want your bad romance
(Oh, caught in a bad romance)

Rah, rah, ah, ah, ah
Roma, roma, ma

Gaga, ooh la la
 Want your bad romance

35.) 'Paparazzi' by Lady Gaga

We are the crowd, we're c-comin' out
 Got my flash on, it's true
 Need that picture of you
 It so magical, we'd be so fantastical

Leather and jeans, garage glamorous
 Not sure what it means
 But this photo of us it don't have a price
 Ready for those flashing light
 'Cause you know that baby, I

I'm your biggest fan, I'll follow you until you love me
Papa, paparazzi
Baby, there's no other superstar, you know that I'll be
Your papa, paparazzi

Promise I'll be kind
But I won't stop until that boy is mine
Baby, you'll be famous, chase you down until you love me
Papa, paparazzi

I'll be your girl backstage at your show
 Velvet ropes and guitars
 Yeah, cause you're my rock star in between the sets
 Eyeliner and cigarettes

Shadow is burnt, yellow dance and we turn
 My lashes are dry, purple teardrops I cry
 It don't have a price, loving you is cherry pie
 Cause you know that baby, I

I'm your biggest fan, I'll follow you until you love me
 Papa, paparazzi
 Baby, there's no other superstar, you know that I'll be
 Your papa, paparazzi

Promise I'll be kind
 But I won't stop until that boy is mine
 Baby, you'll be famous, chase you down until you love me

Papa, paparazzi

Real good, we dance in the studio
 Snap, snap to that shit on the radio
 Don't stop for anyone
 We're plastic but we still have fun

I'm your biggest fan, I'll follow you until you love me
 Papa, paparazzi
 Baby, there's no other superstar, you know that I'll be
 Your papa, paparazzi

Promise I'll be kind
 But I won't stop until that boy is mine
 Baby, you'll be famous, chase you down until you love me
 Papa, paparazzi

36.) 'Hair' by Lady Gaga

Whenever I'm dressed cool my parents put up a fight
And if I'm hot shot, mom will cut my hair at night
 And in the morning I'm short of my identity
 I scream, "Mom and dad, why can't I be who I wanna be, to be?"

I just wanna be myself and I want you to love
Me for who I am
I just wanna be myself and I want you to know
I am my hair

I've had enough, this is my prayer
 That I'll die livin' just as free as my hair
 I've had enough, this is my prayer
 That I'll die livin' just as free as my hair

I've had enough, I'm not a freak
 I just keep fightin' to stay cool on the streets
 I've had enough, enough, enough
 And this is my prayer, I swear

I'm as free as my hair
 I'm as free as my hair
 I am my hair
 I am my hair

Free as my hai-ai-air
 Hai-ai-air, hair
 Free as my hai-ai-air
 Hai-ai-air, hai-ai-air

Sometimes I want some raccoon or red highlights
Just because I want my friends to think I'm dynamite
And on Friday, Rock City High School dance
I've got my bangs to hide that I don't stand a chance, a chance

I just wanna be myself and I want you to love
 Me for who I am
 I just wanna be myself and I want you to know
 I am my hair

I've had enough, this is my prayer
That I'll die livin' just as free as my hair
I've had enough, this is my prayer
That I'll die livin' just as free as my hair

I've had enough, I'm not a freak
 I just keep fightin' to stay cool on the streets
 I've had enough, enough, enough
 And this is my prayer, I swear

I'm as free as my hair
 I'm as free as my hair
 I am my hair
 I am my hair

Free as my hai-ai-air
 Hai-ai-air, hair
 Free as my hai-ai-air
 Hai-ai-air, hai-ai-air

I just want to be free, I just want to be me
And I want lots of friends that invite me to their parties
Don't want to change and I don't want to be ashamed
I'm the spirit of my hair, it's all the glory that I bear

I'm my hair, I am my hair
 I'm my hair, I am my hair
 I am my hair, I am my hair, I am my hair

It's all the glory that I bear

I'm my hair, I am my hair
It's all the glory that I bear
I'm my hair, I am my hair
I'm my hair, yeah, yeah

It's all the glory that I bear
I'm my hair, yeah, yeah
It's all the glory that I bear
I'm my hair, yeah, yeah
It's all the glory that I bear
I'm my hair, yeah, yeah

I've had enough, this is my prayer
That I'll die livin' just as free as my hair
I've had enough, this is my prayer
That I'll die livin' just as free as my hair

I've had enough, I'm not a freak
I just keep fightin' to stay cool on the streets
I've had enough, enough, enough
And this is my prayer, I swear

I'm as free as my hair
I'm as free as my hair
I am my hair, I am my hair
Ooh, I'm my hair, I'm my hair

37.) 'Born this way' by Lady Gaga

It doesn't matter if you love him or capital H-I-M
Just put your paws up
'Cause you were born this way, baby

My mama told me when I was young
We are all born superstars
She rolled my hair and put my lipstick on
In the glass of her boudoir

There's nothin' wrong with lovin' who you are
She said, 'cause He made you perfect, babe
So hold your head up, girl and you you'll go far

Listen to me when I say

I'm beautiful in my way
'Cause God makes no mistakes
I'm on the right track, baby
I was born this way

Don't hide yourself in regret
Just love yourself and you're set
I'm on the right track, baby
I was born this way, born this way

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way
Ooh, there ain't no other way, baby, I was born this way
I'm on the right track, baby, I was born this way

Don't be a drag, just be a queen
Don't be a drag, just be a queen
Don't be a drag, just be a queen
Don't be

Give yourself prudence and love your friends
Subway kid, rejoice of truth
In the religion of the insecure
I must be myself, respect my youth

A different lover is not a sin
Believe capital H-I-M
I love my life, I love this record and
Mi amore vole fe yah

I'm beautiful in my way,
'Cause God makes no mistakes
I'm on the right track, baby
I was born this way

Don't hide yourself in regret,
Just love yourself and you're set
I'm on the right track, baby
I was born this way

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way

Ooh, there ain't no other way, baby, I was born this way
I'm on the right track, baby, I was born this way

Don't be drag, just be a queen
Whether you're broke or evergreen
You're black, white, beige, chola descent
You're Lebanese, you're orient

Whether life's disabilities
Left you outcast, bullied or teased
Rejoice and love yourself today
'Cause baby, you were born this way

No matter gay, straight or bi
Lesbian, transgendered life
I'm on the right track, baby
I was born to survive

No matter black, white or beige
Chola or orient made
I'm on the right track, baby
I was born to be brave

I'm beautiful in my way
'Cause God makes no mistakes
I'm on the right track, baby
I was born this way

Don't hide yourself in regret,
Just love yourself and you're set
I'm on the right track, baby
I was born this way, yeah

Ooh, there ain't no other way, baby, I was born this way
Baby, I was born this way
Ooh, there ain't no other way, baby, I was born this way
I'm on the right track, baby, I was born this way
I was born this way, hey
I was born this way, hey
I'm on the right track, baby, I was born this way, hey

I was born this way, hey
I was born this way, hey
I'm on the right track, baby, I was born this way, hey

38.) 'Blah blah blah' by Kesha

Coming out your mouth with your blah, blah, blah
 Zip your lips like a padlock
 And meet me in the back
 With the jack and the jukebox

I don't really care where you live at
 Just turn around, boy, let me hit that
 Don't be a little bitch with your chit chat
 Just show me where your dick's at

Music starts, listen hot stuff
 I'm in love with this song
 So just hush, baby, shut up
 Heard enough

Stop, talk, talk, talking that blah, blah, blah
 Think you'll be getting this? Nah, nah, nah
 Not in the back of my car, ah, ah
 If you keep talking that blah, blah, blah, blah, blah

Boy, come on, get your rocks off
Come put a little love in my glove box
I wanna dance with no pants on
Meet me in the back with the jack and the jukebox

So cut to the chase kid
'Cause I know you don't care what my middle name is
I wanna be naked and you're wasted

Music's up, listen hot stuff
 I'm in love with this song
 So just hush, baby, shut up
 Heard enough

Stop talk, talk, talking that blah, blah, blah
 Think you'll be getting this? Nah, nah, nah
 Not in the back of my car, ah, ah
 If you keep talking that blah, blah, blah, blah, blah

You be delaying, you're always saying some shit
 You say I'm playing, I'm never laying the dick
 Saying blah, blah, blah 'cause I don't care who you are in this bar
 It only matters who I am

Stop talk, talk, talking that blah, blah, blah
 Think you'll be getting this? Nah, nah, nah
 Not in the back of my car, ah, ah
 If you keep talking that blah, blah, blah, blah, blah

Blah, blah, blah
 Think you'll be getting this? Nah, nah, nah
 Not in the back of my car, ah, ah
 If you keep talking that blah, blah, blah, blah, blah

Blah, blah, blah
 Stop talking
 Stop talk, talk talking that

39.) 'We are who we are' by Kesha

Hot and dangerous
 If you're one of us then roll with us
 'Cause we make the hipsters fall in love
 When we got our hot pants on and up

And yes of course we does
 We runnin' this town just like a club
 And no, you don't wanna mess with us
 Got Jesus on my necklace-ace-ace

Got that glitter on my eyes
Stockings ripped all up the side
Looking sick and sexyfied
So let's go, oh, oh, let's go

Tonight, we're going hard, hard, h-h-hard
Just like the world is ours, ours, o-o-ours
We're tearing it apart, part, p-p-part
You know we're superstars, we are who we are

We're dancin' like we're dumb, dumb, d-d-dumb
 Our bodies going numb, numb, n-n-numb
 We'll be forever young, young, y-y-young

You know we're superstars, we are who we are

DJ turn it up
 It's about damn time to live it up
 I'm so sick of being so serious
 It's makin' my brain delirious

I'm just talkin' true
I'm tellin' you 'bout the shit we do
We're selling our clothes, sleepin' in cars
Dressin' it down, hittin' on dudes, hard

Got that glitter on my eyes
 Stockings ripped all up the side
 Looking sick and sexyfied
 So let's go, oh, oh, let's go

Tonight, we're going hard, hard, h-h-hard
 Just like the world is ours, ours, o-o-ours
 We're tearing it apart, part, p-p-part
 You know we're superstars, we are who we are

We're dancin' like we're dumb, dumb, d-d-dumb
 Our bodies going numb, numb, n-n-numb
 We'll be forever young, young, y-y-young
 You know we're superstars, we are who we are

DJ turn it up
 DJ turn it up
 DJ turn it up
 DJ turn it up

Tonight, we're going hard, hard, h-h-hard
 Just like the world is ours, ours, o-o-ours
 We're tearing it apart, part, p-p-part
 You know we're superstars, we are who we are

We're dancin' like we're dumb, dumb, d-d-dumb
 Our bodies going numb, numb, n-n-numb
 We'll be forever young, young, y-y-young
 You know we're superstars, we are who we are

40.) 'Tik Tok' by Kesha

Wake up in the morning feeling like P Diddy
 (Hey, what up girl?)
 Grab my glasses, I'm out the door, I'm gonna hit this city
 (Let's go)
 Before I leave, brush my teeth with a bottle of Jack
 'Cause when I leave for the night, I ain't coming back

I'm talking pedicure on our toes, toes
Trying on all our clothes, clothes
Boys blowing up our phones, phones
Drop-topping, playing our favorite CDs
Pulling up to the parties
Trying to get a little bit tipsy

Don't stop, make it pop
 DJ, blow my speakers up
 Tonight, I'mma fight
 'Til we see the sunlight
 Tick tock on the clock
 But the party don't stop, no

Don't stop, make it pop
 DJ, blow my speakers up
 Tonight, I'mma fight
 'Til we see the sunlight
 Tick tock, on the clock
 But the party don't stop, no

Ain't got a care in world, but got plenty of beer
Ain't got no money in my pocket, but I'm already here
 And now, the dudes are lining up cause they hear we got swagger
 But we kick 'em to the curb unless they look like Mick Jagger

I'm talking about everybody getting crunk, crunk
Boys tryin' to touch my junk, junk
Gonna smack him if he getting too drunk, drunk

Now, now, we go until they kick us out, out
Or the police shut us down, down
 Police shut us down, down
 Po-po shut us

Don't stop, make it pop
 DJ, blow my speakers up

Tonight, I'mma fight
'Til we see the sunlight
Tick tock on the clock
But the party don't stop, no

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'mma fight
'Til we see the sunlight
Tick tock on the clock
But the party don't stop, no

DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me

With my hands up
You got me now
You got that sound
Yeah, you got me

DJ, you build me up
You break me down
My heart, it pounds
Yeah, you got me

With my hands up
Put your hands up
Put your hands up

Now, the party don't start 'til I walk in

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'mma fight
'Til we see the sunlight
Tick tock on the clock
But the party don't stop, no

Don't stop, make it pop
DJ, blow my speakers up
Tonight, I'mma fight
'Til we see the sunlight

Tick tock on the clock
 But the party don't stop, no

41.) 'Your love is my drug' by Kesha

Maybe I need some rehab
 Or maybe just need some sleep
 I got a sick obsession
 I'm seeing it in my dreams

I'm looking down every alley
 I'm makin' those desperate calls
 I'm staying up all night hoping
 Hittin' my head against the wall

What you got, boy, is hard to find
 I think about it all the time
 I'm all strung out, my heart is fried
 I just can't get you off my mind

Because your love, your love, your love is my drug
 Your love, your love, your love
 I said your love, your love, your love is my drug
 Your love, your love, your love

Won't listen to any advice
 Momma's telling me I should think twice
 Better left to my own devices
 I'm addicted, it's a crisis

My friends think I've gone crazy
 My judgment's getting kinda hazy
 My steeze is gonna be affected
 If I keep it up like a lovesick crackhead

What you got, boy, is hard to find
 I think about it all the time
 I'm all strung out, my heart is fried
 I just can't get you off my mind

Because your love, your love, your love is my drug
 Your love, your love, your love
 I said your love, your love, your love is my drug

Your love, your love, your love

I don't care what people say
 The rush is worth the price I pay
 I get so high when you're with me
 But crash and crave you when you leave

Hey, so I gotta question
 Do you wanna have a slumber party in my basement?
 Do I make your heart beat like an 808 drum?
 Is my love with your drug? Your drug, your drug
 Your drug, is my love your drug?

Because your love, your love, your love is my drug
 Your love, your love, your love
 I said your love, your love, your love is my drug
 Your love, your love, your love

Because your love, your love, your love is my drug
 Your love, your love, your love
 I said your love, your love, your love is my drug
 Your love, your love, your love

Hey, hey, so
Your love, your love, your love, your love is my drug
 I like your beard

42.) 'Take it off' by Kesha

There's a place downtown where the freaks all come around
It's a hole in the wall, it's a dirty free for all

When the dark of the night
Comes around that's the time
That the animal comes alive
Looking for something wild

N-now we lookin' like pimps in my gold Trans-Am
 Got a water bottle full of whiskey in my handbag
 Got my drunk text on, I'll regret it in the mornin'
 But tonight, I don't give a, I don't give a, I don't give a

There's a place downtown where the freaks all come around
 It's a hole in the wall, it's a dirty free for all

And they turn me on, when they take it off
 When they take it off, everybody take it off

There's a place I know if you're looking for a show
Where they go hardcore and there's glitter on the floor
And they turn me on, when they take it off
When they take it off, everybody take it off

Lose your mind, lose it now
 Lose your clothes in the crowd
 We're delirious, tear it down
 'Til the sun comes back around

Now we're getting so smashed, knocking over trash cans
 E'erbody breaking bottles it's a filthy hot mess
 Gonna get faded, I'm not the designated driver
 So I don't give a, I don't give a, I don't give a

There's a place downtown where the freaks all come around
 It's a hole in the wall, it's a dirty free for all
 And they turn me on, when they take it off
 When they take it off, everybody take it off

There's a place I know if you're looking for a show
 Where they go hardcore and there's glitter on the floor
 And they turn me on, when they take it off
 When they take it off, everybody take it off

Oh, oh, oh
 Everybody take it off
 Oh, oh, oh
 Everybody take it off

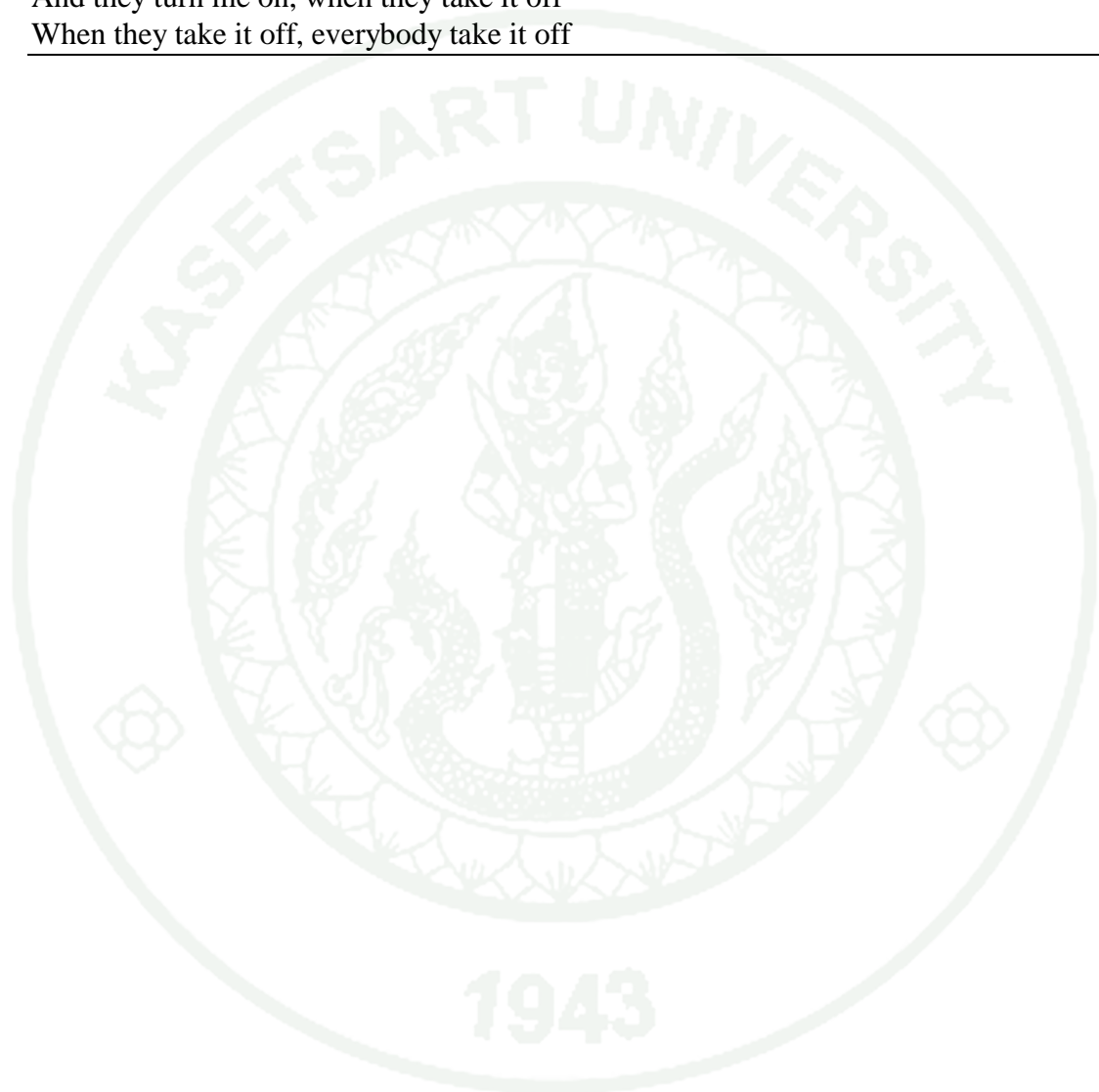
Right now, take it off
 Right now, take it off
 Right now, take it off
 Oh

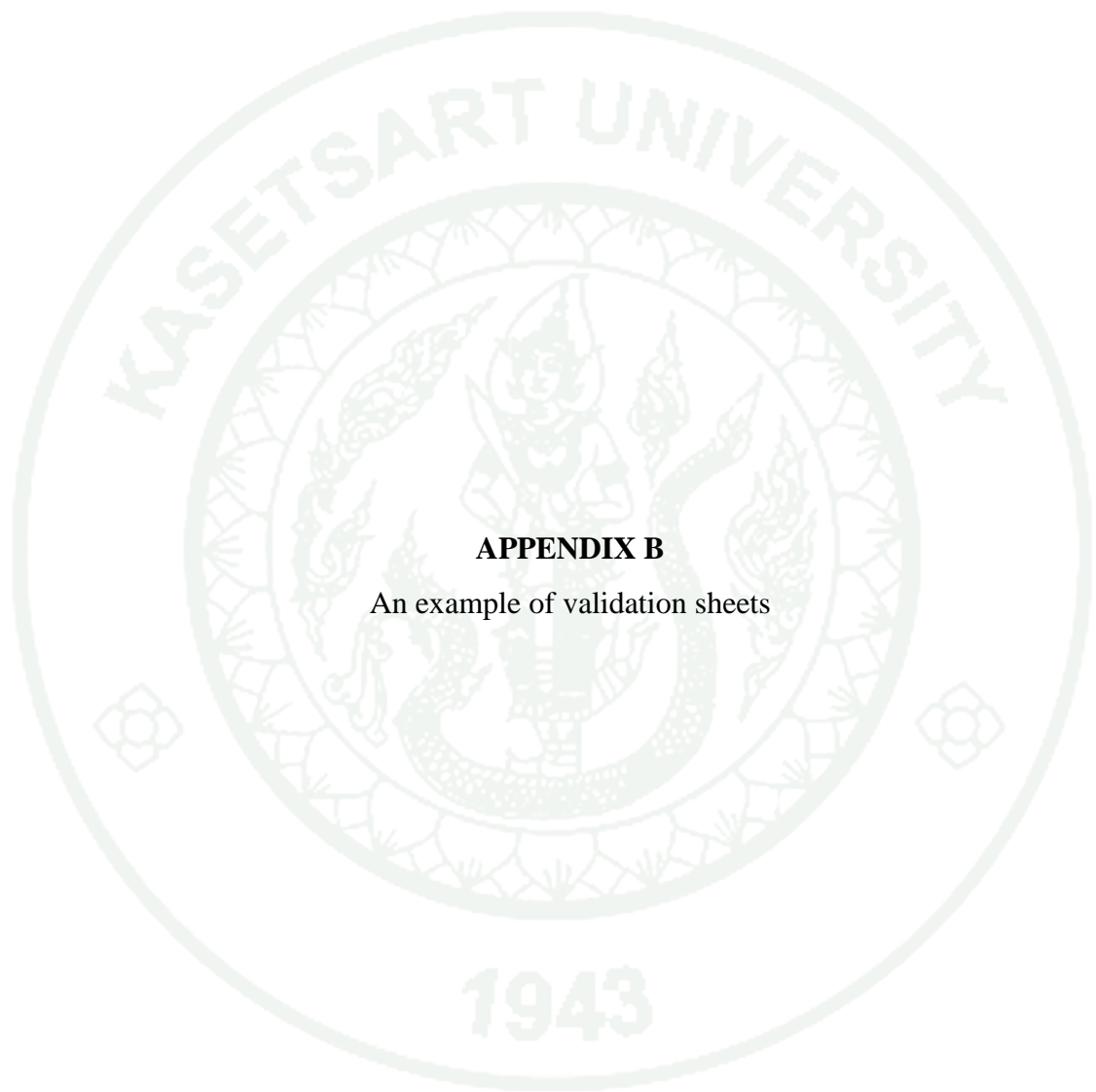
Right now, take it off
 Right now, take it off
 Right now, take it off
 Everybody take it off

There's a place downtown where the freaks all come around

It's a hole in the wall, it's a dirty free for all
And they turn me on, when they take it off
When they take it off, everybody take it off

There's a place I know if you're looking for a show
Where they go hardcore and there's glitter on the floor
And they turn me on, when they take it off
When they take it off, everybody take it off





APPENDIX B

An example of validation sheets

Appendix Table 1: an example of validation sheets

Instruction: Please indicate whether you agree with each analysis or not by giving ‘yes’ or ‘no’ in the box of ‘validator’s agreement’, if you disagree, please give the comments in the box of ‘remarks’.

Note: I = Women’s Identities (WI = Women as an individual); IN = Individualism (SC = Self-confidence); IS= Women’s inferior social status and struggle for life quality (IR = Women’s inferior status caused by interpersonal relationships)

Text Expressing Feminist themes	Major features, characteristics or values of feminism	Researcher’s interpretaion	Validator’s Agreement (Yes/No)	Re- marks	Types of Figurative language	Researcher’s interpretation	Validator’s Agreement (Yes/No)	Re- marks
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Song Title: Give me all your lovin’ (2012)
Artist: Madonna
Expression number: 1-2
Content: This song is about the satire on a new male artist’s imitating Madonna’s artistic styles

Appendix Table 1 (Continued)

Text Expressing Feminist themes	Major features, characteristics or values of feminism	Researcher 's interpretaion	Validator's Agreement (Yes/No)	Re- marks	Types of Figurative language	Researcher 's interpretation	Validator's Agreement (Yes/No)	Re- marks
<p>and exploiting her by using sexual relationship as a tool to upgrade himself. Despite being oppressed this way, she just does not care about the past relationship but challenges that man to be the unique artist by his own.</p> <p>1. Maybe you'll do fine As long as you don't lie to me And pretend to be what you're not. Don't play the stupid game Cause I'm a different kind of girl.</p>	I (WI); IN (SC); IS(IR)	Regarding her pride of being a prominent artist, Madonna braves to protect herself from oppression by a man who is a member of artistic community who tries to be close to her to copy her unique style of artist and of songs to upgrade himself	YES		META (stupid game = a man's planning to exploit her)	Metaphor is used since the background concept of the metaphoric word is served.	YES	

BIOGRAPHICAL DATA

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